

# AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

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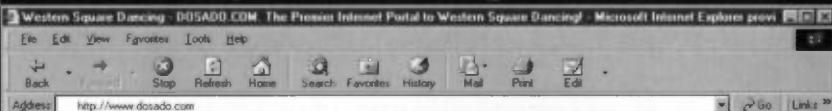
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### Multi-Cycle Classes!

Multi-Cycle Classes have become quite popular in the last five years and we'd like to further the activity-wide discussion on this different structure for classes.

Again, we'd like to invite you to share your successful multi-cycle class programs. Submit your Multi-Cycle ideas via [email](#) (plain text please - no attachments) and we'll publish a representative selection of submissions.

### FREE Listings!

### Callers-Cuers-Instructors

We've just completed the complete revision of our [Callers-Cuers-Instructor Listings](#)! It is now database-driven and our ability to keep this list up-to-date is much improved. If you are already listed, please visit these pages and notify us of any corrections. If you are not yet listed, please submit your listing now. Visit our [listing](#) to check out the current list.

Western Square Dancing - DOSADO.COM™

Bill Heyman - Webmaster

### Featured Pages!

**Callers Colleges:** This page features listings and links to most of the [Callers Colleges](#) known to us. Each Spring and Summer, caller coaches around the world put together Callers Colleges for the improvement of calling skills for both new and experienced callers.

**Scholarships:** Also included are links to [Scholarships](#) which pay part or all of the fees associated with such schools. Scholarships are currently offered by [Callertab](#) - The International Association of Square Dance Callers and by [Supreme Audio/Hanhurst's Tape & Record Service](#).

If you or your organization sponsor a callers college or offer scholarships for such schools, please [email](#) (plain text please - no attachments) and we'll add these listings to our pages!

**Callers Books & Note Services:** This page features listings and links to most of the [Books & Note Services](#) known to us.

If you are aware of additional internet resources for Callers Books or Note Services, please [email](#) (plain text please - no attachments) and we'll add these listings to our pages!

### Check Your Links!

**Do you have a link on DOSADO.COM?** If yes, please check it for errors so that all links take visitors to your correct address! We believe we have removed all non-functioning links. Please let us know if you find a non-functioning or incorrect link!

Want to add a **NEW listing** or submit a **correction**? Just submit the new or corrected information on the listing and where you think it should be on our pages and we'll do our best to accommodate you!

**Make corrections to an existing link or submit a NEW listing!**

### Linked to DOSADO.COM?

**Does your website have a link to DOSADO.COM?** If not, we hope you'll agree that "one good link deserves another!" Please add our link to your page if you are listed on these pages.

Helpful linking information may be found at [Link To Us](#)

### Feedback!

Since "Content is King" on the internet, we need **your input**! Tell us what features and listings you'd like to have included and we'll continue to expand these pages to meet all your Square Dancing needs!

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Elmer Sheffield



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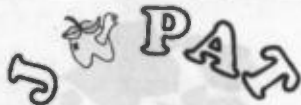
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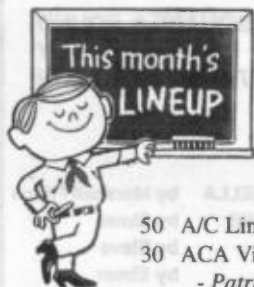


Bill Harrison



Jerry Jestin

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## AMERICAN SQUAREDANCE

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
 Ed & Pat Juaire

**Volume 56      Number 5**

**May 2001**

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# FROM THE EDITORS

**ED & PAT JUAIRE**



For as many years as most of us can remember, many new dancers have received a "diploma" certifying them as "square dancers" and they receive this accolade at this time of the year. At the same time, most clubs close down for the summer months and the new dancers, loaded with tons of enthusiasm, have no place to dance on a "regular" basis.

We get through summer and the club dancing begins in the fall. Unfortunately, most clubs dance Plus or a combination of Mainstream and Plus leaving very little time for the new dancer to hone their newly learnt abilities.

When is this insanity going to stop? Would you by a car and be told you can only drive it on weekends since there is no place for you on the roads during weekdays. We don't think so. It's time for clubs and callers to redefine their efforts and make a lot of room for the new

dancers - at every dance. It's time that callers go back to basics and make square dancing comfortable and interesting - a task that can be accomplished.

This month concludes a four-part series of an interview conducted 40 years ago with Ed Gilmore. Ed's crystal ball was working overtime as he was very astute in his premonitions and predictions. We have posted this interview on our web site - [www.squaredance.ws](http://www.squaredance.ws) - making it available for all to reprint and pass onto anyone they wish.

Remember to support all the state festivals and conventions that you can throughout the year. These events are the financial lifeblood of most associations and federations. It's also a great place to renew friendships.

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# FROM THE MAIL ROOM



## I apologize

I guess I should retract my statement and apologize. So, consider it done. There was one mistake and I guess I made it. Where I said I wouldn't have sent the money, I meant to say, I would have sent the money. However, I do not recall getting a notice due. But maybe I did and it got misplaced.

Dancing has changed a lot. I started calling in 1954 when we only had a few basics. I have not been very active in the last 15 years. Say hello to Stan Burdick & Bob Osgood.

*Larry Brockett*

*Editors Note: That's big of you Larry. And to show we're not stingy, we're sending you ASD for the next 6 months.*

## Country Kitchen

We enjoy the dance magazine. And yes we do want to renew for another year. Keep up the good work.



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P.S. I enjoy the recipes for cooking. Could I send in some of my own?

*John & Pam Stultz  
Ridge Farm, IL*

*Editors Note: Hi Pam, yes you can send us your favorite recipes for the Country Kitchen column. Anyone else who would like to send some in are invited also.*

## As I See It, April 2000

To ASD,

Update to "As I See It" by Bob Osgood's article in the April 2000 issue.

Bob's article talked about square dancing in the movies. I just watched a rerun of the Odd Couple on TV Land where Felix calls at a square dance.

The episode is #98 "Strike up the band.. or else" where Oscar is unable to pay a gambling debt and he tricks Felix into having his band play at a square

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dance for free. It is a funny episode when Oscar tries his hand at calling but like in the Bugs Bunny version it gets totally messed up. Felix saves the day and does a good job at calling.

The Odd Couple can be seen daily on TV Land. You can visit their web site [www.TVLand.com](http://www.TVLand.com) to see when this episode will be shown again.

Gordon Adamski  
Virginia Reelers

### **Trip Advertising**

Please renew our subscription.

Just additional note, because of ads in ASD, we went to Germany with the Crisp's and will be going to the British Isles. We are trusting you and your staff to support reliable advertising.

Lois Evans  
Danville, PA

*Editor's Note: We know you will enjoy your trip. Don't forget the Hawaiian Super Cruise in October.*

### **Your Magazine Has Helped**

Dear ASD:

I am a new caller who has been calling for seven months. I have really enjoyed your magazine every month and look forward to it coming. It has really helped me in many ways. I have started a new club and have 17 new dancers and I have also started a new youth program with 14 new youth dancers in it. In our area square dancing is not as big as it was at one time and this number of new dancers is really good. I hope to bring it back with the fun that it is.

I especially enjoy your *CALLERLAB Viewpoints* being a member of this fine organization. Thanks for your magazine, which is really put together well and helps in my learning more about the square dance world, as I make the change from dancer to caller.

Lottie Ainsworth  
Eros, LA

### **Banner Raids**

Hi Ed & Pat;

I have asked all square dancing people I know, who had the original idea of Banner Raids? It has been such a big thing for clubs around here and I also wonder do they have banner raids in other parts of the country.

Here is a quote I like by Doug Larson. "Some of the world's greatest feats were accomplished by people not smart enough to know they were impossible."

Doug Ross  
Norwood, MA

*Editors note: We've seen Doug at many events in New England. We cannot answer his question as to when Banner Raids began but we do know clubs throughout the country do this. Now, we need to hear from our readers as to when it began.*

**Send your letters to:**  
**ASD Mail Room, PO BOX 777,**  
**N. Scituate, RI 02857**

# Memorial Day

# ASD NEWS

## City of Hope Dance

On February 25, the Valley Trailers Square Dance Club of Northridge, California, sponsored the 11<sup>th</sup> Annual City of Hope Jamboree. Every February, the club sponsors this dance to raise money for the David Saul Heck Chapter of the City of Hope. Two Valley Trailers members, Shirley and Max Newman, are the driving force behind this dance and the chapter. David Saul Heck was the son of Shirley Newman and died in an accident caused by a drunken driver. Shirley and Max formed this chapter in his memory.

This year, nearly 500 dancers ignored the pouring rain to gather at the Glendale Civic Auditorium and enjoy five hours of dancing to callers Mike Seastrom, John Reitmajer, Charlie Robertson, Rod Shuping, Romney Tannehill and Bob Van West, and cuers Ron & Nancy Yanke and Cindy Mower. Those dancers enjoyed a feast with food donated by the several restaurants and businesses.

Over 66 businesses and individuals also donated gifts and gift baskets, which were either auctioned in the silent auction or through drawings. Purple Heart squares were held for those dancers brave enough to get into a square with three callers.

The combined effort raised over \$15,000 for the City of Hope. Plans are already underway for the 12<sup>th</sup> Annual Dance in 2002.

*John Nash  
Valley Trailers  
Square Dance Club  
Northridge, CA*

## Houston Area Dancers Honor New Leaders

The Houston Square and Round Dance Council held a square and round dance party to honor their 2001 club leaders in February. Dancers from twenty of the member clubs in the greater Houston area attended the dinner dance at the Sugar Land Community Center. Also in attendance were several officers of the Texas State Federation of Square and Round Dancers.

The club presidents were presented to the square dance community. Each president received a certificate commemorating their year as a club leader. Juanita Unglaub, President of the Houston Square and Round Dance Council, was pleased to welcome these innovative new leaders of Houston's square dance community.

Everyone enjoyed square dancing to the calling of James Martin and John Aden. James and John kept the party goers laughing and circling to the beat of a variety of popular music. Georgann Francis cued the round dancers as they waltzed, two-stepped, and cha-cha'd.

Old and new friends enjoyed dancing, visiting and laughing. To find out more about the Houston area square and round dance community, call 713-53HSRDC or visit our web site at [www.squarethru.com](http://www.squarethru.com).

## Foundation Quilt Project

An exciting fund raising project is underway benefitting the CALLERLAB Foundation! Gerry

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John's Notes.*

Hardy, a caller from Stone Ridge, NY is putting together a Caller Signature Quilt. The quilt will be 63" X 91 & 1/2" and include 136 signatures of callers from all over the country, plus the signatures of all the CALLERLAB Board of Governors, Milestone Award winners and vocalists from the "God Bless the USA" recording.

This beautiful blue and white quilt with gold stars for the Board of Governors and Milestone signatures, will be raffled off at the 50<sup>th</sup> National Square Dance Convention in Anaheim, CA. The quilt will be displayed at the CALLERLAB booth at the convention. Don't miss getting your chance to win the priceless one of a kind quilt!

## Grand Square Inc

A group of relatively new dancers (less than five years experience) has launched a non-profit organization "to promote and preserve the art of square dancing."

Based in Charlotte, NC, Grand Square Inc. is the brainchild of two couples - Craig & Kim Russing and Everette & Virginia Curlee. This energetic quartet, who are principal officers of the group, founded GSI and initially funded it out of their pockets.

To date GSI has sponsored three dances - a Saturday Night Dance in Charlotte in October, 1999, the Queen City Ball in Charlotte last August, and the Fall Frolic in Laughlin, Nevada last October. Two other dances are scheduled this year. Trail-In to Anaheim in Las Vegas, June 24-26,

and the Queen City Ball in Charlotte August 3-4. Callers at the latter dance will be Jerry Story, Tony Oxendine, Larry Letson, Randy Dougherty, and Dee Dee Dougherty.

Total attendance at the three previous dances was 140 squares, with the CALLERLAB Foundation the primary beneficiary. During the 2000 college football season and the 2001 basketball season, GSI purchased 30 seconds of radio air time to advertise

square dancing and promote area classes in several Southern states. The message in this ad was essentially "Today's Square Dancer - It's not the same old thing. It's about fun, friends, and family." GSI officers would like to provide a free video promoting square dancing to schools, churches, and youth groups.

President Kim Russing hopes to secure financial support from foun-

dations, civic organizations, and business firms who endorse square dancing as an activity offering health benefits. Kim declares, "The

potential to double the number of dancers would certainly be a home run for our activity." She is aware that meeting this goal will "require time, funding, and most important enthusiasm." Currently a Board of Directors is being formed to guide and direct GSI business.



This quintet will be calling tips at the Queen City Ball in Charlotte, NC on August 3-4. The dance is being sponsored by Grand Square Inc., a non-profit organization recently formed to promote square dancing.

Flyers advertising future dances sponsored by GSI are available from Craig & Kim Russing, Grand Square Inc., 1100 East Morehead St., Suite 100, Charlotte, NC 28204, or by calling 704-377-5554.

Square dancers of all ages are encouraged to support GSI, both morally and financially.

*Al Stewart  
Greensboro, NC*



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## SEGFRS and GSSDA Sponsor Leadership Seminar and Dance

A seminar accenting leadership abilities in club management, public relations, membership and club operations was hosted by the Union City Shufflers of Glennville. The Georgia State Square Dance Association (GSSDA) and the Southeast Georgia Federation of Round & Square dancers sponsored the seminar. Eight officers and members of GSSDA acted as moderators of the various topics covered during the discussions.

Twenty one officers and members from Glennville, Quad City, Waycross and Savannah attended the all-day seminar on February 17. SEGFRS President Jean Punch arranged, in conjunction with The Union City Shufflers, (headed by Charles & Anita McMillan) the use of the Shrine Building on Hwy 23 for the seminar, luncheon and the evenings dance.

GSSDA moderators were Dan & Mary Martin of Augusta, Program Chairman, Ben & Lulline Cotton, President GSSDA from East Point, John & Nancy Feek of Rockmart, GSSDA Secretary and Ray & Janice Layson of Kathleen, GA. Dancers attending the seminar were Lyna Odom, Margaret Williams, Toby Davis, Odene Braly, John & Barbara

Narcarti, Charles & Anita McMillan of Glennville, Chad Carter, Baxley, Arthur & Carlene Murray from Waycross, Hilton & Alice Marchant of Albany. Bill & Dorothy Garrett, Paula Williamson, Jean Punch of Savannah, Louis Campbell, Statesboro and Horace & Betty Newberry of Richmond Hill.

Caller Charles McMillan of Glennville and Horace Newberry of Richmond Hill made certain everyone enjoyed dancing both at the end of seminar and that evening from 8 to 10pm. Members of the federation and the Union City Shufflers



Left to right: Arthur Murray, Pogo Squares, Barbara Narcoti, Union City Shufflers, Paula Williamson, Country Twirlers, Charles McMillan, Caller, Dan Martin, Moderator

provided the luncheon and refreshments served at the dance. The GSSDA members and some visiting dancers stayed at the Glennville and Cheerio Inns on Friday and Saturday evenings.

If you are interested in a fun evening visit one of the clubs in the Southeast Georgia Federation, for information you may reach Jean Punch at (912) 823-9444 days or email her at [ERNJEN@bulloch.net](mailto:ERNJEN@bulloch.net). In Glennville,



Registration:  
Lulline Cotton and Janice Layson



just give the McMillans a call at 912-6543942. Why not visit their club or inquire about how to become a fun-loving square dancer. The On-ion City Shufflers dance at the Glennville Nursing Home on the 1<sup>st</sup> and 3<sup>rd</sup> Saturday of every month with many other activities during the year.

### M'm, M'm, GOOD

The highlight of the Waterwheel Squares of Williamsville, NY, was during it's half-time intermission of the popular "Hobo Nite." We usually have coffee and doughnuts.

This time we thought we'd be different. The members not only dressed as hobos in faded and patched blue jeans with suspenders, oversized sweatshirts, two different shoes and socks, but much, much more that you would find in a hobo's life. A can of soup was part of the admission price. Some brought chicken noodle, others beef vegetable and others brought whatever was on sale at the market. It really didn't matter as it was all mixed together in one big pot and every "hobo" square dancer had a hot bowl of this unique soup.

I don't know if this was the reason, but it appeared to this hobo that the caller picked up steam and put a little more "zip" into the calls



Vera Bunch of the Waterwheel Squares looks in amazement at the bowls of hot soup during "hobo nite." Vera played and dressed as a perfect hobo.

the suburbs and you don't know what you will run into.

*Richard  
Hoesel  
Seneca, NY*

### Rainbow Squares

On January 20, 2001 the Rainbow

Squares

of Raleigh, NC hosted their annual dance. The National Guard Armory, with 8700 ft of floor space, was transformed once again into a "party place." The club has always had a different theme each year but using the National Guard Armory for the past 3 years has made a patriotic theme the way to go.



Donna and her smartest man.



Greg Jones &  
Jimmy Roberson

of the 2<sup>nd</sup> half of the dance.

One week later, 8 is Enough, of West Seneca, had their tempting "Pie Nite." Oh, the waistlines. I heard many excuses from the members for cheating on their diet. Slices of just about every flavor of pie and then some were available on the refreshment table.

Buffalo, NY, is known for it's roast beef on kimmelweck or it's well known chicken wings, but attend a square dance in

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Flags were present everywhere. Red, white, and blue bunting was draped on doorways, tables and the stage. Most of the dancers were dressed in red, white and blue, carrying out the theme. Guests were greeted with the sounds of singing calls, hosted by the clubs callers Greg Jones and Jimmy Roberson. Early rounds were cued by Nellie Glover and



l to r; Jimmy Roberson, Damon Coe & Greg Jones.

the dancing began. Damon Coe was welcomed back to Raleigh as our guest caller. There were 31 Square Dance clubs represented at the dance with 9 callers, along with their significant others, and 4 cuers and

their helpmates made for a fun time. The food tables were heavy with food and on such a cold night the coffee was a welcome. A New Dancer hall was set



Pearl's on the left and callers between the flags

her daughter Chris Heugel.

The Square Dance really got underway with the Color Guard of Granville County High School presenting the colors. Then singing the National Anthem, invocation, welcoming our guests and

up and decorated just as the main hall with a patriotic theme. Our host callers took turns calling in the New Dancer hall. Pearls of Raleigh Square Dance Apparel had a shop open for the dancers who wanted to shop. There was something for everyone and as the night ended everyone agreed they had a great time.

We'll do it again!

*Donna Ipock*

*Send items of interest to ASD NEWS.  
Please include your name, address and phone number.*

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# EASY LEVEL

## BOB HOWELL



David and Leslie Lewis of the Kentucky Dance Foundation have produced a CD of vintage music (see AD at bottom of page) that has been lost for quite awhile. I am featuring the instructions in this month's article for all of the dances that are contained on the CD. Some of the dances may still be available, however others have been out of print for many years. None of them are new, but they still dance beautifully and are fun routines. The first band on the CD is called the ---

### BRIGHTON MIXER

American - Progressive Couple

**Formation:** Circle of "Sets of Four", couple facing couple, girl on partner's right.

**Music:** The Girl I Left Behind Me.

**Routine:**

**Measures:**

#### I

1-4 RIGHT-HAND STAR. All four join right hands across the center and star clockwise with eight walking steps.

5-8 Left hand star to place with eight walking steps.

#### II

9-12 GIRLS: DO-SI-DO. Girls walk forward passing right shoulders, then, without turning, move to right, passing back to back, and walk backwards to place, passing left shoulders (8 counts).

13-16 BOYS: DO-SI-DO. Boys dance the back to back pattern (8 counts).

#### III

1-8 LADIES CHAIN across and back. The two ladies change places, touching right hands as they pass. The gentleman takes the approaching lady's left hand in his left, places his right arm around her waist and pivots backward to reface the opposite couple (counts 1-8). The ladies return to their original positions with the same movement (9-16).

Folk Dancer, Folkraft - other out of print music. For



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### IV

- 9-12 FORWARD AND BACK. All walk three steps forward toward opposite couple, bow, then walk four steps backwards to place (8 counts).
- 13-16 FORWARD AND PASS. All walk forward eight steps, passing Opposite by right shoulder, to meet a new couple (8 counts).
- Repeat entire dance with each new couple.

---

The second band features an old favorite mixer called the - - -

## CANADIAN BARN DANCE

(California Schottische)

**Formation:** Couples side by side in open position, inside hands joined, facing CCW. Start on outside foot. Description for Men, Women doing counterpart.

**Music:** Canadian Barn Dance

### Routine:

#### Bars:

- 1 Walk forward three steps, LRL, hop on left foot with right leg extended slightly forward, leg straight.
- 2 Walk backward three steps, RLR, hop on right foot, with left leg extended.
- 3 Face partner (man will have his back to the center of circle) lady and gent walk backward away from each other three steps, gents bow, ladies curtsy on fourth count.
- 4 Both turn slightly left, gents advance to lady next forward in L.O.D. with four steps.
- 5-8 Eight two-steps! in closed position with new partner.



## VARIATION of BARS 4-8

- 4 Return to partner with three steps, point outside foot forward in L.O.D.
- 5 In right open position, beginning with outside foot, walk three steps in L.O.D., turn towards partner point outside foot in R.L.O.D.
- 6 Walk three steps in R. L.O.D., turn towards partner, point outside foot in L.O.D.
- 7 In slightly right open position, two two-steps forward.
- 8 In 4 steps, lady does a right turn under gents arm as gent continues forward with two two-steps.

And band 3 features a quick-teach real smooth circle mixer involving an Alamo style progression. It is entitled - - -

## FIVE FOOT TWO

(American Mixer)

**Formation:** Circle of couples facing counterclockwise, Girl on partner's right.  
Starting position: Skater's position, hands crossed in front, right hands joined over left, Left foot free.

**Music:** Five Foot Two

**Routine:**

**Measures:**

### I

- 1-2 TWO TWO-STEPS FORWARD, starting with the Left foot,
- 3-4 FOUR WALKING (STRUTTING) STEPS FORWARD (Left, Right, Left, Right),
- 5-6 TWO TWO-STEPS FORWARD, starting with the Left foot,
- 7-8 FORWARD AND FORM A RING - MEN FACING OUT, WOMEN FACING IN. Two Walking steps forward (Left, Right), then partners release left hands, and, retaining hold of partner's right hand, Men continue forward with two walking steps and join left hands with the Woman ahead as Women face left and walk forward (Left, Right), to join left hands with the Man behind. Finish in a single circle, all hands joined, Men facing out, Women facing center, Left foot free.

### II

- 9-10 A TWO-STEP FORWARD AND A TWO-STEP BACKWARD, starting forward with the Left foot and backward with the Right. Men move away from center then backward toward center as Women move toward center then away.
- 11-12 A RIGHT-HAND SWING, one-half way round, with four walking steps, AND FORM A RING - MEN FACING IN, WOMEN FACING OUT. Release left hands. Swing partner one-half way round with right hands, with four Walking steps (Left, Right, Left, Right) and join left hands with the next to form a single circle, all hands joined, Men facing center, Women facing out. (Women progress counter clockwise as Men progress clockwise).
- 13-14 A TWO STEP FORWARD AND A TWO-STEP BACKWARD, starting forward with the Left foot and backward with the Right. Men move toward the center then away as Women move away from center then backward toward center.



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- 15-16 PROMENADE LEFT-HAND LADY AS NEW PARTNER, Release right hands. With four walking steps, (Left, Right, Left, Right ) Men make a three-quarter left turn to face counterclockwise as they lead their new partner into skater's position with right hands over left. Repeat entire dance with new partner.

The next band features an English dance in contra formation. It is called ---

### **GALOPEDE**

English

**Formation:** Column of four, five or six couples facing forward, girl on partner's right. Couples are numbered one to six from the head of the set. Note: The dance is recorded for a set of six couples. Starting Position: Partners facing. Hands joined or arms linked in lines.

**Music:** Galopede

**Routine:**

**Measures:**

Music A

I

- 1 - 4 FORWARD AND BACK. In lines, with hands joined, all walk forward three steps, bow to partner on the third count (counts 1-4), then walk four steps backward to places (counts 5-8).
- 5 - 8 CROSS OVER. - Release hands. Partners change places with eight walking steps, passing right shoulders and turning to the right to again face partner. Re-join hands in lines.

1 - 8 REPEAT pattern of Measures 1-8 returning to places.

Music B

## II

1 - 8 ALL SWING PARTNERS WITH A TWO-HAND SWING. Partners join hands and swing clockwise with Polka or Skipping steps.

Music C

## III

1 - 8 HEAD COUPLE SWING DOWN THE MIDDLE TO FOOT OF SET with a Two-hand swing, with Polka or Skipping steps, while the rest progress one place up the set, clapping hands in rhythm.

Repeat entire dance with each new Head Couple.

---

The last band on this CD features an old time favorite. It is a smooth waltz named the - - -

### WALTZ OF THE BELLS

(American couple dance)

**Formation:** Double circle: couples facing line-of-dance (counterclockwise), woman on partner's right. Starting Position: Inside hands joined. Man's left foot free and steps described for man (woman does counterpart).

**Music:** Waltz of the Bells

**Routine:**

**Measure:**

#### PART I

- 1-4 Four BALANCE STEPS\* starting with left foot, swinging joined hands forward and upward when stepping forward on left foot, and downward and backward when stepping backward on right foot.
- 5-6 Two waltz steps (left, right) turning left (away from partner) 3/4 around while progressing in line-of-dance.
- 7-8 Facing and joining both hands with partner, two STEP DRAWS sideward left (in line-of dance), finishing with right foot free.
- 9-16 REPEAT pattern of measures 1-8 reversing direction and footwork, progressing in reverse line-of-dance (clockwise). Finish facing partner, both hands joined.

#### PART II

- 17-20 Man: Four STEP-DRAWS sideward left, without transferring weight on last count.  
Woman: Two STEP-DRAWS sideward right (measures 17-18), then, releasing right hand, one waltz step (right) turning clockwise once around under man's right arm (measure 19), rejoining hands, one STEP-DRAW sideward right without transferring weight on last count. Finish with man's right and woman's left foot free.
- 21-24 REPEAT pattern of measures 17-20 reversing direction and footwork (progressing in reverse line of dance), woman turning left under man's left arm.



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Finish facing partner, inside hands joined, man's left foot free.

### **PART III**

- 25-28 Four **BALANCE STEPS** (away, toward, away and toward partner) starting with left foot.
- 29-30 In ballroom position, two waltz steps (left, right) turning clockwise with partner, progressing in line-of-dance.
- 31-32 Two waltz steps (left, right), woman turning right once around under man's left arm to finish in original starting position.

**REPEAT ENTIRE SEQUENCE** twice (3 times in all), then:

### **FINALE**

- 1-2 As above.
- 2 Woman turn clockwise 3/4 around under joined inside hand
- 4 Woman curtsy to partner as man bows to her.

\***BALANCE STEP (Left)(dd):** Step forward (OR backward OR sideward) on left foot (count 1), bring right toe to arch of left foot (count 2) pause, keeping right foot free (count 3). **Balance Step (Right):** same, reversing footwork.

### **Please check your label.**

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**A handy renewal form is on page 83.**

# FROM THE HIP

LARRY COLE



WOW!!! It's great here in the Midwest. The grass is green and the flowers and trees springing forth with wonderful color. Everything is spilling over with new growth and freshness. Which leads me into my pitch for caller education. We all, new and experienced callers, need to further our education each year. Such brushing up, if you will, helps to keep us fresh. Caller schools are an excellent opportunity to sharpen your calling skills and broaden your education. Please consider attending one this year. Check in this *American SquareDance* magazine for schools in your area. I understand that it is difficult to attend a full, week long, school. So may I suggest a weekend clinic, there are many of these available throughout the year. The Indiana Square Dance Callers' Association, Inc. holds one such event the third weekend of August each year. This year Jerry Junck, Accredited CALLER COACH, will conduct the squares and Curt & Tammy Worlock, fabulous Round Dance Leaders from Florida, will lead the Round Dance sessions. Information may be obtained from Dick Burns at 765-457-0032.

I would like to visit with you a bit about state square and round dance conventions. These state conventions once stood like a mighty fortress as the once a year square and round dance event to attend. A number of state conventions continue to remain strong, they have a good percentage

of dancers attending based on the number of dancers in each state. Others however, are really struggling to survive. Ideally a state convention offers (and most do) a wide range of square and round dancing, dance workshops, education panels, vendors and much fun and fellowship. Why are some states continuing to have good support and others are not? Why in some states it is the place to be for dancers, cuers and callers while in other areas the state convention gets ignored? Please give me some feedback of your state's success or problems and I will put it in a future article. Perhaps we can all help each other.

Oh, one more thing. *American SquareDance* magazine is the only major form of communication for the square dance activity. I urge you to help the ASD folks by telling everyone about the magazine and securing subscriptions for them when you can. Square dancing needs ASD - please help promote this great magazine.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB he is currently the Chairman.

Larry may be contacted at 765-384-7089 or E-mail [LColeSDC@AOL.com](mailto:LColeSDC@AOL.com)  
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## LEGACY XV To Meet In May

Twenty eight years ago this May, individuals from thirty states and Canadian provinces gathered for three days, at their own expense, in Cleveland, Ohio, to take an in-depth objective look at the overall square dance picture and to search for ways to protect, promote and to perpetuate its future. With almost every facet within our activity at that time represented by the attendees their mission was to communicate together and decide how all these facets working closely together, might be of greater service to the square dancers, to the clubs and to the activity as a whole.

All who attended realized that this was only the first step and that implementation and follow up would be a key to success. And so LEGACY was conceived as a Service - Leadership organization, that would convene biennially to review the overall picture, share concerns and come up with recommendations. LEGACY would be dedicated to the development of better communication among the many facets within the activity who, by working together, could provide unlimited benefits for the Square Dance Activity.

LEGACY has conducted eight surveys among the many facets (dancers, callers,

suppliers, leaders, etc.) within the activity which have pinpointed many areas of concerns. The National Organization of Square & Round Dance Suppliers and ROUNDALAB received their organizational impetus to form at LEGACY Meetings. Its campaign for designating the Square Dance as the National Folk Dance of the United States is now in high gear. LEGACY is pleased to see many of the programs (Leadership, Marketing Seminars, Promo Packs, Summit Meeting) that it has initiated have been duplicated by other organizations and in other areas. For the past nine years it has sponsored an annual SUMMIT Meeting at the NSDC, where representatives from all the major national organizations can gather to exchange concerns and suggest programs on which they all can work together.

LEGACY XV will be conducting its 15<sup>th</sup> biennial gathering May 3 & 4, in Dayton, Ohio. It's members, called trustees, have been dancing for at least five years or have been in a leadership capacity in the activity for at least three years. Should you desire more information on LEGACY, contact the Executive Secretary at PO Box 37, Lower Waterford, VT 05848-0037 or phone 802-748-8538.

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| BR 254 - Yesterday's Song                     | BR 298 - All I Have To Do Is Dream       |
| BR 255 - A Fowl Such As I                     | DJ 109 - Help I'm White & Can't Get Down |
| BR 256 - Mr. Santa (Sandman)                  | DJ 110 - Hey Li Lee Li Lee               |
| BR 260 - Honey                                | DJ 111 - Wake Up Jacob                   |
| BR 262 - Delilah                              | DJ 112 - One Of Those Wonderful Songs    |
| BR 268 - Jezebel                              | DJ 113 - Silver Wings                    |
| BR 273 - Send Me The Pillow That You Dream On | DJ 116 - Adalida                         |
| BR 275 - On A Wonderful Day Like Today        | DJ 119 - Country Love                    |
| BR 277 - You Look So Good In Love             | DJ 120 - Winners                         |
| BR 278 - Lovebug                              | DJ 121 - By The Time I Get To Phoenix    |
| BR 279 - Jamhalaya                            | DJ 122 - Gentle On My Mind               |

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# ASD CALLER PROFILE

## Paul Walker

"The best place to find a helping hand is at the end of your arm." This sentence is the favorite quotation of Paul Walker of Kannapolis, North Carolina, a caller for the past two decades. Paul believes square dancing has many benefits but "being with the finest people in the world" is perhaps the greatest.

The Tar Heel caller began square dancing in 1974 in Maryland and, with his wife Nita, continued this activity when they moved to Oklahoma. In 1981, while living in Jacksonville, FL, Paul began calling and has done so regularly ever since. He has called for seven clubs - three in the Sunshine State and four in North Carolina. His longest tenure as caller for the same club was with the Teddy Bear Squares of Jacksonville. Currently he calls for three clubs - Cardinal Squares of Salisbury (7 years), Belles & Beaus of Matthews (4 years), and Swinging Mallards of Charlotte (3 years). He and Nita serve as co-chairmen of the Education Committee, North Carolina Federation, and president of the Metrolina Dance Association. He edited the Northeast Florida Dancers Association newsletter for nine years and was active in the world of dancing in central Oklahoma for several years.

A CALLERLAB member since 1983, the outgoing sexagenarian holds mem-



bership in both the North Carolina Callers Association and the Metrolina Callers & Cuers Association. Since his first year as a caller, Paul has taught

square dancing at Mainstream, Plus and Advance levels. Among his favorite singing calls are "Dream Lover" and "Rockin' in Rosealies Boat."

The Walkers moved to North Carolina in 1994 and have attended the state convention each year since. Paul has called at each of these annual events. They also attended state conventions in Florida and Oklahoma. They have attended 15 national conventions, which Paul describes as "the highlight of the square dance activity." "Calling at the Nationals is always a privilege," he says. He and Nita have served on committees planning for Nationals in 1978, 1995, and 1998. During their Florida residency, the couple received the Extra Mile Award in recognition of "going the extra mile for square dancing."

Reflecting on the decline in square dancing, Paul has these suggestions to rebuild the numbers - (1) remove some calls from the mainstream and plus list and combine those calls left to form one level, (2) motivate dancers to

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(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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become involved in promoting "this great recreation," and (3) form a "National" awareness program for square dancing.

Married in 1958, Paul and Nita have a daughter Paula, 40, and a son

Michael, 38. They are the grandparents of two teenagers - Christopher, 15, and Charles, 13. Paul retired in 1989 after 33 years with AT&T and enjoys woodworking and arts and crafts as hobbies.

***Do you have a favorite caller or cuer?***

***Send us your caller's or cuer's profile and include a photo and we'll feature your caller in an upcoming issue.***

# ACA VIEWPOINT

## PATRICK DEMERATH



### From Bowling Alone to ACA's Commitments

In the April Issue of *American SquareDance* magazine, ACA took an analytical look at how the book **Bowling Alone** can be applied to square dancing. The ACA conclusion was that **Bowling Alone** had a great lesson to teach us, but it did not present the complete picture of square dancing's decline nor explain counter trends of growing and reviving organizations. Consequently, ACA believes that we as square dancers must not let Putnam's **Bowling Alone** "Theory of Social Disengagement" allow us to fall into the trap of viewing square dancing as a "victim" helpless to reverse the decline. On the contrary, Marketing Theory's Four P's: price, place, promotion, and product offer four choices for square dance leaders to use to reverse the decline. There is very little maneuvering room with price and place as square dancing exists in a wide variety of places and is very inexpensive. The two areas where square dance leadership organizations can make improvements to counter the decline are in promotion

and product. The ACA view is that both can be used, but that the product must first be studied to determine how square dancing activities can be adjusted to stop or slow down the decline. As the product is adjusted to best meet the needs of the dancers, then promotion programs would be effective and of great value.

Based upon conclusions from the critical review and analysis **Bowling Alone** along with applications of **Marketing Theory's Four P's**, one might ask what is the ACA **commitment** to square dancing and what does ACA stand for and is not willing to compromise?

When you say square dancing, do you mean clubs and associations that condone arrogance and separatism toward others clubs and associations? Do you mean clubs and organizations, where contempt toward less qualified dancers is the norm, and fun and friendship and fellowship are all but disregarded? ACA is **committed** to erase these counterfeit lines, and program

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divisions that separate the dancers, clubs, and associations today and encourage them to meet on an equal basis for fun and friendship and fellowship and is not willing to compromise.

When you say square dancing, do you mean tolerance for every individual dancer? Do you mean dancers, clubs, and associations that have patience and understanding for others? ACA is **committed** to these virtues and is not willing to compromise.

When you say square dancing, do you mean associations, clubs and dancers that are asylums where dancers and friends can meet? Do you mean an activity where dancing, learning and fun abound? Do you mean a place where fun loving people from all over the world can meet in their desire for fun, friendship and fellowship? ACA is **committed** to these values and is not willing to compromise.

When you say square dancing, do you mean a place to invite new or struggling dancers to your square? Do you mean empowering new and struggling dancers by your positive and supportive attitude toward them? Do you mean treating them like a welcome member of the square dance family? ACA is

**committed** to these qualities and is not willing to compromise.

Many of us took the candlelight ceremony journey at graduation where we visited the four corners of the square. We delighted in the new friendships, promised to be faithful to our clubs, vowed to concentrate on fun and helping other dancers and, agreed to bring new people to square dancing. ACA is **committed** to these virtues and is not willing to compromise.

ACA desires to work with other square dance organizations to learn from former dancers why they quit square dancing; learn from current dancers what they would prefer in square dancing; take actions to reduce the stress on dancers and enhance fun, friendship and fellowship. ACA believes that these actions will be taken either by square dance leadership organizations or by the square dancers themselves and has an unyielding positive outlook for this new century. ACA is **committed** to work to correct the square dance "product" problems, increase the fun, friendship and fellowship, reverse the decline, and support timely promotion programs and is not willing to compromise these initiatives.

## ON THE RECORD

# ROUNDS


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Take a  at what is just released...

### Rumba Of Love

Phase IV+2 - Rumba - Roper 216A Besame Mucho - B & J Scott. Slow this down to at least 41 rpm's. Alemana, Rev. U/A turn, U/A turn, natural opening out, flirt and sweethearts. Part of this routine is done in wrapped and bolero position. Nice Rumba.

### Hand In Hand

Phase VI - Waltz - STAR 122A Together Hand in Hand - F & K Migliorini. Definitely for the Phase VI dancer. A lovely waltz routine. Pivots, synco u/a turn for the lady while the man does a natural top. Whiplash, synco fallaway, hairpin, rumba cross. Worth looking into.

### Edelweiss V

Phase V - Waltz - SP-259, RR4967 - D & J Fields. Natural turn, cross hesitation, qk opn rev, sync vine, o/s spin, contra check, Rudolph ronde. A strong Phase V routine.

### Can't Stop Loving You

Phase IV - Foxtrot - Belco B-429 - J & A Hill. Nicely written routine, has all standard Phase IV foxtrot figures and fits the music to a "T".

### Dancing Boots

Phase II + (Whaletail) + 1 unphased "Pony Step" - 2 Step - Rhino Coll. 0333A - These Boots Are Made For Walking by Nancy Sinatra - E & W Martin. Cute routine very standard, but love the pony & paddle - have fun with this one.

### Mack The Knife

Phase III+2 (Telemark, Weave) - Foxtrot - Roper JH-425 - P & B Guenther. Nice foxtrot introducing good amalgamations to people learning foxtrot. Cross hovers, spin turn, slip pivot, impetus. Very useable routine.

### Queen Of The Hop

Phase V+2 - Jive - Atlantic OS 13055 by Bobby Darin - D & G Crapo. Excellent music, to this short routine. Includes catapult, link & whip spin, she go, he go. Pretzel turn. Ending has flea hops.

### Smooth As Silk

Phase III - Cha Cha - Star - D & R Cunningham. Great cha cha beat has crab walks, open break, u/a turn, hand to hand, New Yorkers. Very useable routine, good weekend teach.

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### **Candida**

Phase IV+2 (Sweetheart, Open Hip Twist) - Rumba - Arista AFS-9172 by Tony Orlando & Dawn - D & J Filardo. Intro has shadow fence lines, Part A has a wrapped wheel. Part B is basic phase III/IV figures. Part C has sweethearts, develop, and merengue 8. Excellent waltz routine.

### **Love Is A Many Splendored Thing**

Phase IV - Foxtrot - Roper JH-408 - P & B Guenthner. This dance goes through 3 times with an interlude after the second time. It has diamond turns, cross hovers, feather, spin turn, telemark, in and out runs...pure vanilla at the Phase IV level no surprises.

### **Nessuno Mai**

Phase IV+2 - Foxtrot - STAR 125-B - B & C Goss. A solid phase IV foxtrot. Includes figures such as promenade weave. Open reverse turns, transition to skaters into a fenceline. Step ronde with a front vine. Shadow whisk. Most of part C is done in skaters position.

### **Slight Fever**

Phase IV - Jive - Coll. 6074 or Capitol 9042 LS 57047 Fever by Peggy Lee - A & F Woodruff. Intro has side snaps 4X. Part A has fallaway throwaway, link rock, pretzel turns. Routine is very basic, good routine to great music.

### **All I Do Is Dream Of You**

Phase II+2 (Whaletail, Strolling Vine) - 2 Step - JH-408 - P & B Guenthner. Good music basic 2 step, a vue and cue can be used at open dances.

### **Slow Shag**

Phase IV - Slow Swing - Lamor Record LR 10082 - I & B Easterday. Very cute routine. Strong Phase IV. Jive Walks, chicken walks, lindy catch, hip bumps and sole taps. Fun Dance.

### **Love Me With All Your Heart**

Phase IV - Rumba - Dance Along P-6096 - P & B Guenthner. Good rumba music, basic Phase IV rumba, has switch and cross, flirt to fan, alemana, chase peek-a-boo, aida. A vue and cue for those schooled in their III/IV rumba figures.



Recordings reviewed are supplied by  
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# Country Kitchen

By Louise Harrop



## Cranberry Scones

2 1/4 C flour, reserve 2 Tablespoons  
1/3 C sugar  
2 Tbsp orange rind, grated  
2 1/4 tsp baking powder  
1/2 tsp baking soda  
1/2 C butter, softened  
1 C cranberries, chopped  
1/2 C raisins  
1/2 C milk  
1 tsp vanilla

In a large bowl, combine flour, sugar, orange rind, baking powder and baking soda. With a pastry blender, cut in butter until mixture resembles coarse crumbs. Add cranberries and raisins; stir to combine. Add milk and vanilla to flour mixture and stir. Mixture will be dry. Form dough into 2 equal balls. Preheat oven to 400°. Sprinkle clean work surface with 1 Tbsp. reserved flour. Roll 1 of the balls into a 6 inch circle, about 1/2 inch thick. Cut circle into 6 equal wedges and place on a non stick baking sheet, leaving about 1 inch between each scone. Repeat with the other ball of dough, using the other Tbsp. of flour on work surface. Bake until lightly browned, about 15 minutes. Remove to a wire rack to cool and serve with your favorite jam or butter.

## Lemon Bars

### Cookie Base:

1 C butter, melted  
1/2 C powdered sugar  
2 C flour

### Lemon Filling:

2 C sugar  
1/4 C flour  
1/2 tsp. baking powder  
4 eggs  
6 Tbsp. fresh lemon juice  
1/2 tsp. grated lemon rind

Preheat oven to 350°. Mix together melted butter, powdered sugar and flour until well blended. Press mixture into the bottom of a 9 X 13 inch baking pan. Bake for 20 minutes. Sift together sugar, flour and baking powder into a mixing bowl. Add eggs, lemon juice and lemon rind. Beat by hand or with an electric mixer until well blended. Pour mixture over crust and bake for 25 minutes. Allow bars to cool, then dust with powdered sugar and cut into squares. Makes 24 bars.



# **CORY-OGRAPHY**

## **in the CLASSROOM**

*by Corben 'Cory' Geis*

### **GETTING THE STUDENTS TO HOLD HANDS**

Sometimes getting the students to hold hands isn't as difficult as it sounds. Usually, the younger elementary students hold hands with little or some resistance. The college level student has no problem with holding hands. High school isn't that difficult either. The group that I tend to have trouble with connecting hands are the junior high students.

Here are a few things that I have experimented with and I would be glad to hear your comments on this topic.

I have discovered that teenager guys will stick with the other fellows and the girls will stay close to their female friends. This is when I teach Trios, 3 boys facing 3 girls. Two great dances

are the Do Ci Dizzy and the Wild Turkey Mixer.

I also like to have them in a static square and do 'no hands' material, Do Sa Dos, See Saws, Single File Promenades, Pass Thru and U Turn Backs. However, when I call 4 men star or 4 ladies promenade in the middle, there never seems to be too much hesitation with the students dancing with the same sexes.

Another tip I tried was taking in rubber gloves that hospitals and kitchens use. The kids would not hold hands at all. So, I reached into my case, pulled out the gloves and they wore them while dancing. I couldn't believe it. We had a blast!

**CORBEN GEIS IS THE VICE CHAIRMAN FOR THE CALLERLAB  
EDUCATION COMMITTEE. CORYGEIS@NB.NET**



# THE COUNTRY LINE

JIM & JEAN HOLMONDELEY



Spring is here! This is the month when the summer season really starts. This is the month when the winter doldrums are gone and we are ready to start planning vacations and outdoor activities.

We just read an article in the newspaper about a CW Hall that has been keeping track of its' dancers for the past year. It showed some interesting facts. The attendance has increased over the past year. Saturday night is still the biggest night with Thursday being next. Monday is the slowest. 30% of the dancers are under 30 years old, 40% are 30 - 40, 15% are 50 - 60 and 15% are over 60.

The interesting percentage to me is that 35% come to the early session to learn how to dance and practice and then stay on for the normal evening of fun.

## FLOWERS ON THE WALL

Max Perry

Description: 4 Wall Line Dance Level: Beginner

MUSIC: Flowers On The Wall by Eric Heatherly Count: 32

### Walk, Walk, Kick, Step Back, Back, Back, Coaster Step

- 1-2 Step Right forward, Step Left forward
- 3-4 Kick Right forward, Step Right back
- 5-6 Step Left back, Step Right back
- 7&8 Step Left back, Step Right next to Left, Step Left forward

### Kick Ball Change, Side Rock

- 9&10 Kick Right forward, Rock Right back (ball of foot), Step Left in place
- 11-12 Rock Right to right side, Step Left in place

### Right Sailor Shuffle, Left Sailor Shuffle with

#### 1/4 Turn Left

- 13&14 Cross Right behind Left, Step Left to left side, Step Right in place
- 15&16 Cross Left behind Right, Step Right side and turn 1/4 left, Step Left in place

### Forward Shuffle, 1/2 Turn Left, Syncopated Touches Side & Forward

- 17&18 Shuffle forward Right, Left, Right
- 19-20 Step Left forward and turn 1/2 right, Step Right in place
- 21& Touch Left to left side, Step Left next to Right
- 22& Touch Right toe to right side, Step Right next to Left
- 23& Touch Left heel forward, Step Left next to Right

**HAPPY** *Mother's Day* 





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24& Touch Right heel forward,  
Step Right next to Left  
**Step Forward, Hold, Together,**  
**Step Forward, Hold, Together**

25-26 Step Left forward, Hold  
& Step Right up next to Left

27-28 Step Left forward, Hold  
& Step Right up next to Left

**1/2 Turn Right,**  
**Left Shuffle Forward**

29-30 Step Left forward and turn  
1/2 right, Step Right in place

31&32 Shuffle forward Left, Right,  
Left

**Begin Again!**

# Cinco de Mayo

*with a Mexican Flavor*

# SEWING 101

WITH *DONNA IPOCK*



My favorite time of year.... everything looks so fresh, new, and green.... we can shed those winter wraps, (and maybe some pounds, HA!) and enjoy the freedom that spring and summer bring. For some reason I like the dresses in the summer and the skirt and blouse sets in colder weather. Layers, just layers, too hot and bulky! Now, don't get me wrong, I have always loved the layered look, but with Square Dance clothes it gets to be a bother and let's face it, adds bulk where we don't need it. One good reason to, Go For Dresses. I've even taken some of my two piece outfits and converted them to a DRESS. Don't laugh, it's not hard to do, just some thought about what you are doing. The big FIND that I made is the neat way you can add elastic to the waist, so you have some give and take. If you are not too keen on using elastic around the waist, then just a strip on either side will do. Let me take you through the process of remaking a blouse and skirt into a dress.

First check to see if you have enough ease (extra fabric) to cut a seam in the back of the blouse for a zipper. If you do, that's great, but if not, don't worry.... this can be fixed. I know this sounds way out (weird even) but try it. Mark the blouse at the bottom where your natural waist is, pin this to the skirt waist. Now try to put it on over your

head. If you are able to do this, then you can eliminate a zipper and have a pull over the head dress. The best kind!!! What you will do to make this look just right is.... either use the skirt elastic waist as your natural waist and sew the blouse to the skirt waist by placing the blouse behind the right side. In other words, sew it together just as if it were tucked into the skirt. I do a whole lot of pinning before I ever make that first cut off the blouse bottom.

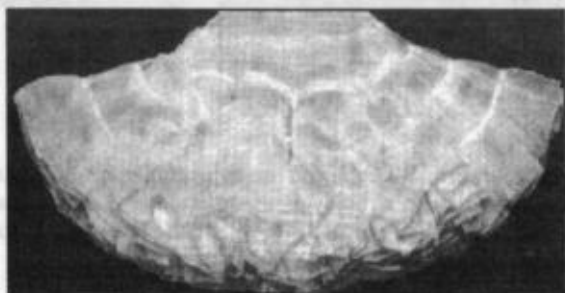
You may find that you will have to adjust the length of the top to make it fit your natural waist. Speaking of natural waist.... the easiest way that I know to find your natural waist is to tie a piece of ribbon around what you think is your natural waist and then move around, sit down, get back up, bend over. If the ribbon fits comfortable in all these gyrations...you have your natural waist. It is a good idea to measure from your shoulder to your natural waist and make a note of this measurement as it comes in handy. Also note the measurement around your natural waist, (you can hide this measurement in a safe place so no one knows) this is a good reference for determining your waist band length..... now back to making a dress.

If you really want to be a stickler for detail, you can take apart the skirt

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waist and reattach it to the bodice (blouse top) the way you would do if making this dress from scratch. I'm only trying to save you some time. I've tried this and it does work. If you have enough fabric to add the zipper then some adjustments need to be made just like without a zipper.... find that natural waist and you can still use the waist from the skirt as the waist for the newly made dress. Sit down and think this through and I think you may find an outfit or two that you just don't wear, but if remade into a dress you can see the possibility of something new. I had one skirt and blouse that I just made a new bodice for the skirt,

making a completely new dress and really love wearing it now. With the fabric from the blouse I made a yoke for a shirt for "The Smartest Man I Know". Worked great. I realize that this is not a quick fix, but it is a way of remaking that outfit that you are just not satisfied with. Sometimes it is so very hard to redo an outfit, but if you think about the outcome of a new outfit with no monetary out-go, it's a cinch to do. I love a new outfit but sometimes it is just easier to redo an outfit, especially if "The Smartest Man I Know" already has a matching shirt.

Sew Happy!

Donna

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

April showers bring May flowers. We hope you are enjoying the beautiful array of flowers at this time of year and also enjoying the refreshing sunshine that we hope is coming your way in this month of May. We will talk to you again in the next issue of this magazine. Thank you for your selections.

### **Texas State Federation of Square & Round Dancers Round of The Quarter**

*Submitted by K & K Smart*

#### Phase II ROQ

Sheik 2000 (Wright) Hi-Hat EN046

#### 1<sup>st</sup> Runner Up

Come A Little Bit Closer (Waltz) Coll  
6016B Jay & The Americans

#### 2<sup>nd</sup> Runner Up

There Goes My Everything (Trezona)  
Parrot SN59036 E. Humperdinck

#### Phase III ROQ

Sweet Lips (Wright) RCA 447-0574  
Jim Reeves

#### 1<sup>st</sup> Runner Up

I Really Don't Want to Know (Proctor)  
Elk 037

#### 2<sup>nd</sup> Runner Up

Dancing Queen (Seurer) Atlantic  
Oldies OS 13203 ABBA

### **Jan - Mar 2001 Phase II-III**

#### Phase II ROQ

Bad, Bad Leroy Brown (Junk) 21  
Records 7-94973 Jim Croce

#### 1<sup>st</sup> Runner Up

Mexico (Molitoris/Callahan) URC  
1162/Coll 4671 Bob Moore and  
Orchestra

#### 2<sup>nd</sup> Runner Up

I'm In Love Again (Bond) Coll 6050  
Fats Domino

#### Phase III ROQ

Combo Cha Cha (Clark) STAR 127 flip  
Sweet Georgia Brown

#### 1<sup>st</sup> Runner Up

San Francisco (Molitoris/Callahan)  
Roper 288

#### 2<sup>nd</sup> Runner Up

American Boogie (Parker) STAR 106A

### **Teach of the Month for March 2001**

#### Phase II

All Over the World (Gotta) SP 373

#### Phase III

Fangled Tango (Broadwater) SP 372

### **Chicagoland Round Dance Leaders' Society Round of the Spring Quarter 2001**

*Submitted by J & G Sheldon*

#### Phase II

Goodnight My Love (Trezone)  
Grenn 17058

#### Phase IV

All I Ask of You (Kenney) SP Star 118

#### Phase V

All That Jazz (Sechrist) SP Star 113

*American SquareDance, May 2001*

### Phase VI

Run Around Sue (Rumble)

SP Star 138

### **Toronto & District S&RD Association, Inc.**

#### **Round of the Month for Dec 2000, Jan & Feb 2001**

*Submitted by J McCarthy*

### Phase II

The Party's Over (Guenther)

### Phase III

Mack The Knife (Guenther)

Roper 425

### Phase II

He'll Have To Go (Cowan) Coll 4745

Jim Reeves

You're My Best Friend (Young)

MCA 2765

### **Southwestern Ohio**

### **SD Federation**

### **ROQ (2<sup>nd</sup>) 2001**

*Submitted by P Van Likeran*

### Easy

All Over Again (Hichman)/AS 12536

Alan Jackson

### Intermediate

Slow Shag (Easterday) LAM LR10082

### **DRDC Top Teaches as Reported in Newsletter March 2001**

*Submitted by Mary Simmons,*

*Newsletter Editor*

1. All That Jazz (Sechrist) V  
Foxtrot/Star 133
2. Adeline (Shibata) VI/STS/SP 276
3. Slow Shag (Easterday) IV/Jive  
Lam LR 10082
4. Liebestraum #3 (Shibata) V  
Waltz/SP 310
5. C'est Si Bon Cha (K/B Nelson)  
IV+Cha/Star 136

6. Combo Cha Cha (Clark) III/Cha  
Star 127
7. Non Dimenticar (Rumble) III  
Classic Rumba
8. Sweet Lips (Wright) III/Waltz  
Coll 4745/ Jim Reeves  
Trinidad (Kincaid) IV/Mambo  
Coll 90030 Andrew Sisters  
San Francisco (Molitoris/Callahan)  
III + 2/Foxtrot/Roper 288
9. Colours (Read) IV/Rumba/SP 267  
Flip Phantom Tango  
Amapola (Rumble) VI/Rumba  
Star 131  
Todo Todo Todo (Goss) VI/Cha  
Star 124  
Para Esto (Roberts) IV/Classic  
Rumba  
Carolina Moon (Rumble) III  
Waltz/SP 176  
Beyond (Shibata) V/Rumba  
SP 270  
All Over The World (Gotta) II  
Waltz/SP 373  
Saturday Night Lindy (Bahr) UP  
Lindy/SP HSH 002 Flip White Lilacs  
Runaround Sue (Rumble) VI  
Jive/Star 138
10. For Those Who Are Young (Herr)  
IV/Waltz/Star 135A  
The Kiss (DeChenne) V/Tango  
SP 136  
Wounded Heart (Worlock) V  
Bolero/SP 377  
All To Myself (Bahr) VI/Foxtrot  
Star 136  
Paradise Rumba (Wagenhoffer)  
III + 2/Rumba/Roper 268

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e-mail: bevbobcuc@aol.com**

# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## **CALLER'S NOTES**

**Norm Wilcox**

[norm.wilcox@sympatico.ca](mailto:norm.wilcox@sympatico.ca)

Norm has devised a new idea for a family of calls. He calls it Pass and Turn. At Mainstream, Pass and Turn is applicable. Other variations at other programs are: Pass and Turn your Neighbor; Pass and Turn to a Diamond; and Pass and Turn Chain Thru.

In this month's 'Adding Creativity To Your Choreography' article, Norm talks about putting dancers in formations infrequently used. Some of the formations don't have names, and others, such as L/H Two-Faced Lines, L/H Columns, 1/4 Line, and 3 and 1 Lines are examples used in the choreo.

In the Mainstream 53 (Basic) and Mainstream programs, several Singing Call figures are used for a class program. Included are both the figures, along with a couple of Breaks. Also included is the call Cross Run. For the Plus Program, Dixie Grand is the featured call. Also included are some Plus sequences for dancing the Plus program, based around the call Cross Run and Roll. For those calling Advanced, (Anything) and Roll, and the Experimental Call Pass & Turn are highlighted, as well as some dance sequences for the A-2 programs using Pass & Turn.

## **CALLERLINK**

**Australian Callers' Federation**

[www.aussiecallers.org.au/](http://www.aussiecallers.org.au/)

This is the second newsletter from the Australian Callers' Federation. Continuing this month with the Methods of Choreographic Management, Brian Hotchkies gives an in-depth look into the different types of Modules that callers use. These include: Set-Up; Zero; True; Geographic; Fractional; Technical; Conversion; Equivalents; and Get-Out.

In the 'Sound Advice for Callers' section, Bob Bugash continues his discussion on sound for the caller. This month Bob talks about turntables and other disk media that callers are using. These include traditional 45's, magnetic tape, compact discs (CD's), recordable CD's, and mini-disks. Next month Bob will discuss Amplifiers and pre-amps.

Several examples of Zero Line Get-outs are included, as well as an article on sound options when doing a demonstration or public event when it may not be appropriate (or feasible) to use the standard square dance sound equipment.



# Larry Cole

Phone (765) 384-7089 LColeSDC@AOL.com

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### JOHN'S NOTES

#### John Saunders

johnnysa@aol.com

John includes a record review and things of interest section. There are several singing call figures included that are used in the new songs.

This month's article in Dancing Contra, by Don Ward, Don shows a dance that has a 'variation' in the definition of a call, but explains how to adjust the move to fit the choreography.

In the Workshop ideas section this month, John looks at an older call, Rotary Tag Thru the Star. Although it may seem like a hard call, it isn't that hard to teach. The dancers may like to try it in a workshop. The other call is a new one written by Nassar Shukay<sup>®</sup> called Network, which would be suitable for the Plus program.

The Basic Program (Mainstream 53) call featured is Partner Trade 1 1/2. Half Tag (the Line) is the Mainstream Program call of the month. This month for the Plus Program John explores the Load the Boat.

The Advanced and Challenge Supplement includes: "Anything" and Cross; Peel and Trail; and Zing.

### MIKESIDE MANAGEMENT

#### Stan & Cathie Burdick

tfguild@capital.net

Margaret Cox writes Part 3 in the series on the Caller's Equipment. Often overlooked as being considered caller's 'equipment', the general health and well being definitely needs to be taken care of as well as the turntable and speakers. Some great suggestions are mentioned on what to eat to stay healthy,

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as well as what herbs, vitamins and minerals to help combat illness.

Although the article by Cal Golden was written quite a few years ago on Showmanship, the contents are still relevant today.

Several pages of choreography are included in this issue, including the Choreo Concerto page, Easy Choreo – Oddball Action, Plus Workshop, a Chase Right Workshop and Coordinate Workshop by John Charman, and from the Traditional Treasury – Nine Pin.

### CHOREO-WISE

**David Cox**

david@c-bar-c.com

This month's issue contains Basic choreo using the T-bone formation. This is not an easy formation for the dancers to understand, and requires a good working knowledge of how to Circulate, so be careful how the material is presented.

The Mainstream emphasis this month includes choreography using the calls, Half-Tag, Trade and (another call), other than Roll.

The Plus featured call is Track II. In the Feature Concept section David looks at other variations, including Track I, III, and IV as well. The material in the Advanced program includes the A-2 call Box Counter Rotate.

Both Brian Hotchkies and David share their record reviews of the recently released records.

### INTERNET CHOREO

A review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me at Frank@sdcaller.net

Thomas Bernhed of Sweden hosts the Web site that contains a lot of choreo for the caller. The link to the site is: <http://hem.passagen.se/thomasb/choreo.htm>

The main page has links to choreo from the Mainstream 53 program all the way thru C3A. Each program has Get-Outs from Zero Boxes and Zero Lines, as well as an assortment of dance figures. Singing call figures are also included for programs from Mainstream 53 thru the A-2 program.

There is a lot of choreo on these pages. Check it out!

**Do you publish a note service?**

**Would like it mentioned here?**

**Please send it to: 1720 W. Arrow  
Highway #83, Upland, CA 91786.  
Thanks, Frank.**

## **T & D CONVENTION 40 YEARS OF EXCELLENCE AND STILL GOING STRONG!**

The Toronto and District Square and Round Dance Association Incorporated (T & D) has been hosting an annual 3 day International Square and Round Dance Convention for 39 years - 2001 marks our 40<sup>th</sup> anniversary.

In the early years, T & D Convention was "the place to go" to see and dance to new and seasoned traveling callers and cuers. It still is today. T & D pioneered bringing these great callers and cuers to our province and country. Our staff has been graced with the world's best and most well known performers in our activity and we are proud to continue that trend. We always have a mix of Canadian and non-Canadian staff - truly international!

We dance Mainstream to C-1 and rounds from Phase II - V. Dancing starts Thursday afternoon and continues until 10:30pm. On Friday and Saturday, we start at 10:00am. Saturday features a special "Graduate Festival" for all our new dancers.

In the beginning, we held this event at the Royal York Hotel in downtown Toronto. It was moved to a facility that better suited to our needs but soon we outgrew that location and moved to McMaster University in Hamilton where we stayed for more than 25 years.

McMaster underwent major renovations and was no longer suitable. In 1999, we secured Brock University in St. Catharines. Although they are now undergoing major renovations, this time it is to our benefit. Brock is increasing the number of gyms by 2002 and we will put almost all of our dancing in one area of the campus. Our move to Brock has put us closer to the U.S. border and has enticed even more Americans to attend our international convention.

Over the years, many wonderful friendships have been made and many dancers look forward to renewing them year after year. We are very proud that our convention has had attendees from all over the world including England, Scotland, Germany, all parts of Canada and the United States.

In recent years we added contra and line dancing. The convention also includes vendors, a fashion show and opening ceremonies with a banner parade.

Of course, you can't miss the Grand Finale. This is a time when all dancers join in one dance hall with all our staff callers. If you have never experienced the thrill of being in a packed dance hall while the callers lift the energy level sky high, then you need to attend an international convention!

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## **2001 SPRING SQUARE & ROUND DANCING**

**April 27 - 29 \*\*PLUS\*\* WEEKEND**

**Monty Hackler - Shane Greer**

**May 27 - June 1 \*\*A2**

**Bob Baier - Darryl Lipscomb**

**Rounds - Jim & Kathy Oliver**

**June 3 - 8 \*\*PLUS\*\*NEW**

**Bob Baier - Tim Marriner - Marshall Flippo**

**Rounds - Roger & Kathy Wright**

**June 10 - 15 \*\*PLUS\*\*NEW**

**Bob Newman - Scott Smith - Marshall Flippo**

**Rounds - Dick & Gail Blaskis**

**June 17 - 22 \*\*ROUND DANCE**

**Round Levels 3, 4, 5 & Touch of 6**

**Charles & Anne Brownrigg - Jerry & Barbara Pierce**

**June 24 - 29 \*\*PLUS**

**Ken Bower - Gary Shoemake**

**Marshall Flippo**

**Rounds - Charles & Anne Brownrigg**

**July 1 - 6 \*\*C3A with C3B & C4 Star Tips**

**Lee Kopman - Vic Ceder**

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August 12 - 17 **\*\*PLUS**

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Rounds - Clifton & Marilyn Hicks

August 19 - 24 **\*\*PLUS**

Bob Baier - Jerry Junck - Marshall Flippo  
Rounds - Jerry & Bea Leavelle

August 24 - 26 **\*\*MAINSTREAM \*\*WEEKEND**

Alan Schultz - Vic Perry

August 26 - 31 **\*\*DBD PLUS**

Tony Oxendine - Jerry Story - Marshall Flippo  
Rounds - Jerry & Barbara Pierce

September 2 - 7 **\*\*PLUS \*\*NEW**

Jerry Junck - Gary Shoemake - Marshall Flippo  
Rounds - John & Bev Chunka

September 9 - 14 **\*\*PLUS**

Frank Lane - Jerry Haag - Marshall Flippo  
Rounds - Larry & Adrienne Nelson

September 14 - 16 **\*\*ALL LEVELS ROUND DANCE\***  
**\*NEW WEEKEND**

Jack & Darlene Chaffee - Charlie & Bettye Procter

September 16 - 21 **\*\*PLUS**

Ken Bower - Jerry Haag - Jack & Darlene Chaffee

September 23 - 28 **\*\*PLUS**

Ken Bower - Melton Luttrell  
Rounds - Rod & Susan Anderson

September 28 - 29 **\*\*MAINSTREAM \*\*NEW WEEKEND**

Guy Adams - Kenny Bailey

September 30 - October 5 **\*\*PLUS \*JUST ADDED \*PLUS**

Bill Harrison - Dan Prosser - Marshall Flippo  
Rounds - Dan & Linda Prosser

October 26 - 28 **\*\*PLUS \*\*JUST ADDED \*SINGLES WEEKEND**  
(couples welcome)

Monty Hackler - Larry Dudgeon

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# CALLERLAB VIEWPOINTS

*By Gail Seastrom*

Every year during the last weekend of June, square dancing holds its premier event. The National Square Dance Convention, hosted by a huge group of dedicated regional dancers and leaders is something every square dancer should take the opportunity to attend. Unless you've actually been part of one the many working committees required to host a National Square Dance Convention you've no idea how much time and man hours are donated to make it happen. Dancers as well as callers give freely of their talent and time.

This year, Anaheim, California is hosting the 50<sup>th</sup> National Square Dance Convention. It is fitting and appropriate that the 50<sup>th</sup> National be held in California simply because the 1<sup>st</sup> National was hosted not too far down the road from Anaheim in Riverside, California.

There are so many reasons to make plans to attend the 50<sup>th</sup> National Con-

vention this year in Anaheim, not the least of which is the mere spectacle of so many dancers convening in one location. This is an event that attracts top callers in our activity, calling in multiple locations during the entire convention. Talk about shopping! Vendors, vendors and more vendors!

In addition to dancing and shopping is the opportunity to attend educational seminars. These are planned specifically with the dancers in mind, but also have something to offer for callers, too.

There is a new Club Leadership Certification program offered for any dancer thinking about becoming more involved in the leadership of their club. This program is spread out over three days and should prove to very helpful. There is also an individual course focusing on club officer training.

There are clinics for round dancers, cloggers, contra dancers and

*Virginia Square and Round Dance Association with the Virginia State Callers Association*

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country western dancers showcasing new styles, new steps. You might want to take advantage of attending one of the many panels presented by dancers and callers alike dealing with a number of useful subjects from booking callers to classes, recruitment and programming dances, just to name a few. Callers and cuers are offered several seminars dealing with techniques, timing, music and much more. There will even be round table discussions led by dance leaders and callers focusing on various concerns in our activity and anyone can attend.

This year at the convention, UCLA Extension in cooperation with the National Square Dance Association will be offering a course for school educators interested in adding square dancing to their school curriculum. This is a tremendous opportunity for those of

you who are teachers that dance and have always wanted to add square dancing to the many other things you share with your students. Here's your chance to earn continuing education credits as well as learn the basics for presenting square dancing in a classroom situation. For further information regarding this course call Cecelia Connor, Education Extension, 310-825-1319, [uclaextension.org](http://uclaextension.org) or Val and Diana Rust at 949-551-9751, [dirust@home.com](mailto:dirust@home.com)

The National Square Dance Convention is really the showcase of our activity. Many dancers are already planning to attend. Large groups from several different countries have made Anaheim their destination in June. This is the 50<sup>th</sup> National; don't miss your "golden" opportunity to be part of this historic celebration. ■





by  
**Ed Foote**



## **LARGE UPCOMING ADVANCED & CHALLENGE EVENTS**

1<sup>st</sup> Annual Academy for Advanced and Challenge Enthusiasts, June 20-23, 2001, Louisville, Kentucky. Dancing will be in the air conditioned Kentucky International Convention Center with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B with a part time program of C-4. Dancing will run from Wednesday night thru Saturday night.

Staff Callers will be Lynette Bellini, Sandra Bryant, Vic Ceder, Ross Howell, Mike Jacobs, Lee Kopman, Dave Lightly, Lloyd Sparks and Anne Uebelacker.

For info, contact: Lloyd Sparks, 600 Crestwood Station Suite 1, Crestwood, KY 40014; phone: 888 523-7585 (daytime).

5<sup>th</sup> iPAC Convention, July 20-22, 2001, Barmstedt, Germany (near Hamburg). 7 full time halls: Plus - 18 hours; A-1 - 13 hours; A-2 - 13 hours; C-1 - 16 hours; and 13 hours each of C-2, C-3A and C-3B. C-1 Trail-End Dance is July 18 and Plus Trail-End Dance is July 19.

There are 12 Staff Callers from 5 countries: Clark Baker, Vic Ceder, Nick Hartley, Ross Howell, John Marshall and Bronc Wise from the U.S.; Dave Wilson from Sweden; Stefan Forster, Thorsten Geppert and Thorsten Scheffer from Germany; Ian McConnell from England and Ueno Toshifumi from Japan. In addition 4 other European callers will call guest tips.

For info, contact: Steffen Mauring, Hauptstrasse 16, D-25469 Halstenbek, Ger-

many; phone: 49 4101 43270. (For a more detailed write-up of this event, see A/C Lines, February, 2001 and May, 2000.)

20<sup>th</sup> American Advanced & Challenge Square Dance Convention, August 2-4, 2001, Toledo, Ohio. Trail-End Dance on August 1. Dancing will be in the air-conditioned University of Toledo Student Union with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B.

Staff Callers will be Lynette Bellini, Todd Fellegly, Bill Haynes, Mike Jacobs, Dave Lightly, Tim Ploch, Tim Scholl, John Steckman, John Sybalsky and Anne Uebelacker.

For info, contact: Doug and Joanne Bennett, 2430 Whipporwill Pl., Melbourne, FL 32904; phone: 321 984-2429.

Cherry Ridge Campground & Lodging, located east of Scranton, PA., has more Advanced and Challenge weekends each year than any other campground in the country, and features a lineup of top callers. Weekends and 3-day mid-week events include 3 at A-2, 7 at C-1, 7 at C-2, 8 at C-3A and 2 at C-3B. There are also crash courses for learning C-1 and C-2, along with 2 Plus weekends and 4 round dance weekends. All dancing is on wood floors. Dance season runs May thru September. Lodging for non-campers is available. For information write: Cherry Ridge, RR2, Box 500, Honesdale, PA. 18431; phone: 570 488-6654.

# DANCE ON A CLOUD AND FIND THE SILVER LINING

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On Saturday June 23, 2001, ROUNDALAB will celebrate their 25 years of success at a dance to be held at the Brookhurst Community Cen-

ter in Anaheim, CA. Plans are well underway to create a festive atmosphere in the hall with very special decorations and food. Everyone will have the opportunity to enjoy dancing with members of ROUNDALAB from all over the world.

A lucky few will receive door prizes but *everyone* will go home with a memory of this very special evening. Hope to see you there.

*Submitted by 25<sup>th</sup> Anniversary  
Dance Co-Chairmen Eileen & Bob  
Silvia, Harmon & Betty Jorritsma*

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# CLUB LEADERSHIP NOTES

BERNIE COULTHURST



As I write this column the *Square Dancing Discussion List* (owned and operated by Ken & Helena Robinson) is quite active discussing one of my favorite topics - NEW DANCER RETENTION - as well as other related topics.

There is even discussion about what calls should be dropped immediately. So far, Box the Gnat, Turn Thru/Left Turn Thru, Pass to the Center and Fan the Top were mentioned as candidates for immediate removal. What are your suggestions to make the Mainstream program easier to learn and easier to dance?

I recently asked a caller to write an article titled "*Would the Square Dance World survive (or even thrive) if the Plus Program was eliminated?*" The article will be printed in a future issue of *Club Leadership Journal*. I would like to ask you the same question and ask you to send your answer and comments to ASD Editors or to me - **Do you think the Square Dance World would survive (and even thrive) if the Plus Program was dropped?**

We have preached for years that we have too many programs. Do you agree? Could we survive with just Mainstream, Advanced and Challenge programs?

One dancer commented, "Going back to Mainstream would be a small price to pay, and I am willing to do it, if it gets square dancing growing again."

We have preached for years that

square dance attire is a big problem with new dancer recruitment. Could the square dance world survive without a dress code? I think the answer is yes. We are already doing it all over the country at the club level.

We have preached for years that new dancers have too much to learn in too short of a time frame. They graduate after a brief introduction to the Mainstream calls in the standard position only, thinking they know how to square dance. Their graduation dance goes okay. The new dancers are smiling from ear to ear. They danced every tip, not knowing that their special dance was geared way down to their level of dancing.

Two weeks later, at the next club dance, the real world explodes in their faces. They are shocked. They are asking themselves, "What happened?" The club has a different caller that they have never heard before. They can't understand his or her calls, etc. etc, and then the Plus tip starts and the new dancers are asked to not dance. That night they got the pitch from several club dancers - Plus is where all the fun is; now you have to learn Plus.

As Cal Campbell said in his article about new dancers, they end up in the back of the hall dancing with other new dancers or not dancing at all.

In less than one year, half of the new dancers have already left the activity. We are lucky to retain 30% of our new

## *Round Dance with Ralph & Joan Collipi*

Round-E-Vous 12 Night Mediterranean Round Dance Cruise on the Royal Caribbean's "Legend of the Seas" - Barcelona, Spain; Marseilles, France; Florence/Pisa, Italy; Naples, Italy; Venice, Italy; Croatia; Messina, Italy; Rome; Rome; Monte/Carlo/Cannes, France  
Hosted By: Ralph & Joan Collipi, NH - Don & Joan Filardo, MD

East Coast Round Dance Leaders College Goes West  
June 17-20, 2001 at Miller Dance Studio - Lakewood, California

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dancers for a three year period. A whole 70% voted with their feet and decided to look elsewhere to fulfill their need for FUN, FITNESS AND FELLOWSHIP.

In areas where there is no Mainstream, the problem is different - there are no new dancers.

Are we blind? Can't we see that we have a big time problem here? The necessary change is already happening at the club level. And square dancing will survive. But what about the rest of the square dance structure - our conventions, our festivals, our jamborees? If the attendance keeps dropping at the present rate, half of the state conventions and festivals will be canceled because of lack of sufficient attendance to keep them in the black. Even the National Square Dance Convention is vulnerable. Several years ago I predicted that the National attendance will be down to four figures and I advised an active NEC member at the time to get ready for four figure attendance at their conventions? I said, it is coming sooner than you think. They looked at me as if I was from another planet. Well, folks, the last two conventions barely made 5 figures. California will do bet-

ter because California still has a very large square dance population; what will Minnesota do?

Again, are we blind? Why can't we fix things or try some new things to get our new dancer retention rate up to 90% instead of 30%? How bad do things have to get before some quick positive action is taken to get the activity growing again. Sorry folks, slow changes to our programs will not solve the problem. Why? Because most of today's dancers will be gone from the square dance picture within five years. They are simply getting too old to dance and we have few young people to take their place. Isn't it a sad picture?

Marketing can bring the new dancers in but only you and I can retain these new dancers. Let's make some real progress in 2001!!!

Till next time, happy dancing; it is a pleasure that will not last forever!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: [clj@wi-net.com](mailto:clj@wi-net.com).

# CUE TIPS

SELECTED BY  
FRAN & JIM KROPP



My how the time flies here it is May already. Let's take time to fill our May baskets with lovely flowers starting with "Flowers On The Wall" and "Waltz Of The Roses" to help make our basket full of sweet thoughts, flowers and happy times.

## Flowers On The Wall

Peter Gomez

**RECORD:** Mercury Records Co. 088-172-152-7 (Artist: Eric Heatherly)

**SPEED:** 43-45 RPM

**FOOTWORK:** Opposite unless noted (Woman's footwork in parenthesis)

**RHYTHM:** Two-Step ROUNDALAB Phase II (Unphased Pivot 4)

Cha Cha ROUNDALAB Phase III

Single Swing ROUNDALAB Phase III

**SEQUENCE:** Intro-A-B-Bridge-C-A-B-Bridge-C-D-A-B-Bridge-C Mod-Ending

### INTRO

WAIT OP FCG LOD;; CIRCLE EIGHT;; RK BACK L - REC R; RK SIDE L - REC R;  
VINE, -, 2;

FCTO FC; VINE, -, 2; BK TO BK; BASKETBALL TURN TO CP;;

### PART A - Two-Step

TWO TURNING TWO STEPS;; PIVOT 4 TO SCP/LOD;; TWO FORWARD TWO  
STEPS;; OPEN

VINE 4 TO CP/WALL;;

### PART B - Cha Cha

SLIDING DOORS;; CIRCLE AWAY & TOGETHER TO BFLY;;

### BRIDGE

RK BK L - REC R; RK SIDE L - REC R TO CP/WALL;

### PART C - Single Swing

SD TCH SD; CHG PLCS R TO L - CHG PLCS L TO R;;; R TRNG FALWY - TWICE  
CP WALL;;; TCH L TO R &

### PART D - Single Swing

SD TCH SD; CHG PLCS R TO L - CHG PLCS L TO R;;; R TRNG FALWY - FALWY  
ROCK

CPCOH;;; SD TCH SD; FALWY THRWY - LK RK SEMI COH;;; CHG PLCS R TO L -  
CHG PLCS L  
TO R;;; R TRNG FALWY - FALWY ROCK;;; BASIC RK CP WALL - FALWY ROCK;;;

#### PART C Mod - Single Swing

SD TCH SD; CHG PLCS R TO L - CHG PLCS L TO R;;; R TRNG FALWY - TWICE  
CP WALL;;;  
FALWY THRWY - LK RK CP WALL;;; BASIC RK - TCH L TO R & HOLD;;

#### ENDING - Two Step

CIRCLE EIGHT;; RK BACK L - REC R; RK SIDE L - REC R; VINE, -, 2; FC TO FC;  
VINE, -, 2; BK  
TO BK; BASKETBALL TURN TO OP/LOD;; RK SIDE L - REC R TO A PICKUP CP/  
LOD; SIDE  
LUNGE L & HOLD;

### WALTZ OF THE ROSES

Hank & Jetty Walstra

**RECORD:** GRENN 37020

**PHASE:** 2+1 Fishtail

**RHYTHM:** Waltz

**FOOTWORK:** Opposite Except as Noted

**SEQUENCE:** INTRO-A-B-A-C-B-A ENDING

#### INTRO

BFLY WAIT 2 MEAS;; APT PT; TOG TCH; CP/W

#### PART A

BOX;; DIP BK; REC TCH; LEFT FC TRNG BOX;;; STEP LIFT; SPIN MANEUVER;  
SPIN TURN;  
BOX FINISH (SCAR) THREE PROGRESSIVE TWINKLES;;; FWD FC CL;

#### PART B

BFLY WALTZ AWAY & TOG;; TWIRL VINE; PKUP SD CL;  
FWD WALTZ; MANEUVER SD CL; TWO 1/4 RIGHT FC TURNS CP/LOD;;  
FWD WALTZ; DRIFT APART; TWINKLE OUT; TWINKLE TO CP/LOD;  
2 LEFT TRNS;; HOVER; THRU FC CL;

#### PART C

LACE ACROSS; FWD WALTZ; TWINKLE; THRU TO BFLY;  
BAL L & R;; CANTER TWICE;; LACE ACROSS; FWD WALTZ; TWINKLE; THRU  
TO BFLY;  
BAL L & R;; CANTER TWICE;;

#### ENDING

BOX;; 1 CANTER; SD CORTE; 

# ON THE RECORD SQUARES

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## **TITLE - Label**

## **ARTIST**

### **Badly Bent - ESP-1056**

### **E Sheffield & G Shoemake**

With a bluesy, honky tonk attitude, this one's for the working man. Not rhythmically fast, but just right for a duet, or warming up a crowd with a tune that's fun and funny... you know - pay day on Friday, spend it on the weekend, and on Monday you may not be broke, but you're badly bent. One of my keepers this month. *Hds (Sds) Prom. 1/2, R&L Thru, Square Thru 4, Do Si Do, Touch 1/4, Walk & Dodge, Partner Trade, Boys Walk across Swing & Promenade!*

### **Little Miss Blue Eyes - RYL-1006**

### **Tim Marriner**

Here's a signature Royal piece. Country bluegrass edge, rhythmically active, strong percussion, jumpin' fiddle, pickin' banjo, harmonica, jews harp. It's all included. Probably the busiest piece of music this month. Great for a hoedown as well. *Hds (Sds) Prom. 1/2, Square Thru 4, R&L Thru, Touch 1/4, Girls Run Right, Box the Gnat-hold on Square Thru 2, Trade By, Corner Swing & Promenade!*

### **Love Is In The Air - TSR-2000**

### **Fred Jones**

From Barry Manilow to the Love Boat. That's OK because retro is very hip today. This cover is a combo of relax and spark with a sometimes big band feel and then a quiet more simplistic path. Reminds me of that very much missed Blue Star sound. Fine effort for Tennyshoe Records a new label. Good luck. One of my keepers for the month. *Hds (Sds) Square Thru 4, Do Si Do to a Wave, Girls Trade, Recycle, Veer Left, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back 2X, Corner Swing & Promenade!*

### **Next Door To An Angel - DWN-101**

### **Jeff Garbutt**

New label this month I guess. I didn't receive any info on this label just a test press of the old Paul Anka tune. Recognizable melody and intermittent string background makes for a nice first effort. Falls more to the relaxing end of the energy scale. Give this one a listen. If you have a new label, send some background info to the email address above. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Couples Circulate, Girls Trade, Cast off 3/4, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*



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### **Dancing On A Saturday Night - A-1017 T Oxendine & J Story**

Here's a fun piece with a little boogie woogie, rockin' edge to it. Some neat percussion/pauses for effect with piano cut-ins make this one a little different from the norm. Check it out and have some fun! *Hds (Sds) Prom. 1/2, Sds (Hds) Square Thru 2, Circle to a Line, R&L Thru, 2 Ladies Chain, 4 Ladies Chain, keep her & Promenade!*

### **I Write The Songs - GMP-116**

**Doug Bennet**

It had to happen sooner or later. A Barry Manilow cover for square dancing. Has it happened before? Let me know via my email. This one works just fine and turns out to be a very pleasant piece with some great lyrics and that GMP signature sound. Strings in the background make this feel just right. About a 7 on the energy scale. *Hds (Sds) Prom, 1/2, Square thru 4, R&L Thru, Slide Thru, Square Thru 4, Trade By Corner Swing & Promenade!*



**My Girl Lollipop - SIR-321****Paul Barstow**

Covering one of the original pieces of "bubble gum" tunes (or is it lollipop tunes?), this tune has good energy with strong guitar work and overriding harmonica as background. This one qualifies as one of the cute tunes for the month. *Hds (Sds) Square Thru 4, Do Si Do, Touch 1/4, Scoot Back, Boys Run, Pass The Ocean, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Corner Swing & Promenade!*

**Oh, What A Beautiful Love Song - CRC-148 Steve Jacques**

One of my saves this month, as this piece has nice energy, flows right along and the lyrics are just so sentimental! Good song for the included Grand Squares. Signature Crown sound and rhythm. *Hds (Sds) Prom. 1/2, Square Thru 4, Swing Thru, Boys Run, Ferris Wheel & Spread, Star Thru, Centers Pass Thru, Corner Swing and Promenade!*

**Just A Lemon - SNW-303****Soren Christiansen**

This piece uses a western edge to the music with steel guitar and fiddle to trading on leads. Sort of a haunted feel to the music which is not a problem as this piece clips right along with pretty high energy. Listen for the key modulation in the closer. *Hds (Sds) Prom, 1/2, Pass The Ocean, Extend, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing & Promenade!*

**Feels Like Love - CAR-48****Mary "Mary" Castleberry**

This singer uses a steady banjo pick, guitar leads, a boom chucka percussion line, and a backseat melody-all lend to a piece of music that also seems to work as a hoedown as well. *Hds (Sds) Pass the Ocean, Ladies Trade, Recycle, Pass Thru, Touch 1/4, Scoot Back, Boys Run, R&L Thru, Ladies go Dixie Style to a Wave, Girls Circulate, Boys Trade, Allemande Left, Back One & Promenade!*

**Hoedowns:****DDP-0223402000****Disco Duck Productions**

New label available only on CD which will be a problem for callers with only standard turntable equipment.

**Disco "D" Hoedown** - all electronic all the time with a repetitive percussion line and very active. Callers will need to be able to slow this music down for most of their dance audiences.

**Big Daddys "D.A."** - another electronic blitz to the senses, a possible winner for a modern dance club.

**Like "Kool" Hoedown** - more of the same electronic wind in your face.

Where would I use this music? Somewhere that very active music is needed, such as my elementary school or family programs or one nighters where people might not be expecting traditional sounding square dance music. Is this the changing face of square dance music? You decide!!

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### - New Releases on Eagle -

- EAG-3302 - Light In The Window by Jerry Sleeman  
EAG 3413 - If I Were A Rich Man by SusanElaine Packer  
EAG-3412 - If My Friends Could See Me Now by SusanElaine Packer  
EAG-3502 - I Love You Because by Steve Brown

### - New Releases on Golden Eagle -

- GE-0033 - Ebony Eyes by Ellen Brunner  
GE-0036 - Somewhere My Love by Dick Duckham  
GE-0038 - Believe by Ken Bower  
GE-0039 - Waterloo by Dick Duckham  
GE-0001 - Abilene by Gary Shoemake



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Ellen Brunner  
616-279-2179



Jerry Sleeman  
616-385-2385



SusanElaine Packer  
407-894-2227



Steve Brown  
219-432-1457

## Ragtime Annie/Smokey Mtn. Fiddler - STCD-2000

A very modern production on CD with looping reset-that's handy. More traditional sounding music in Ragtime Annie however with banjo and boom chukka beat, Smoky Mtn. Fiddler uses a fiddle and banjo lead with some nice pickin' and grinnin'. Again callers must have conversion equipment, Mini disc etc to be able to use this music. Nice clear recordings however and very useable as hoedowns.

## Megan's Song/Bill's Stomp Hoedowns - AR-114

Back to 45's here. Global / Alliance music. These labels don't do much with patter music, so when one comes along I listen with interest. Megan's Song is a pleasant instrumental with that GMP feel, a strong percussion, guitar and piano leads with an occasional electric slide in the background. Kind of on the relaxing side and different as patter. Bill's Stomp is a musical variation on Rocky Top with that Texas GMP twang. More active than the first side. If you use singing calls for some of your patter work, you'll find these easier to adapt to your style of calling.

See you in print next month!

Recordings reviewed are supplied by  
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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Here are some new scoot back positions to try with your dancers.

- 1) **HEADS** pass the ocean  
scoot back  
If you're looking out clover-  
leaf, **Centers** spin the top  
extend, swing thru  
boys trade, pass the ocean  
recycle, right and left grand
- 2) **SIDES** pass the ocean  
scoot back  
If you're looking out clover-  
leaf, **Centers** swing thru  
**CENTERS** explode the wave  
touch 1/4, centers trade  
girls trade  
**LEFT** square thru 4  
left allemande
- 3) **HEADS** square thru 2  
right and left thru  
centers courtesy turn  
a full turn  
**CENTERS** swing thru  
scoot back  
**CENTERS** recycle  
ends peel off, star thru  
**CENTERS** square thru 3  
left allemande
- 4) **HEADS** pass the ocean  
scoot back  
girls run  
**CENTERS** wheel and deal &  
sweep 1/4  
**ENDS** face in  
square thru 4  
trade by, left allemande
- 5) **HEADS** lead right  
right and left thru  
swing thru, extend  
**ENDS** trade  
scoot back  
boys run, **BOYS** pass thru  
If you're looking out cloverleaf  
**Centers** explode the wave  
touch 1/4  
split circulate **THREE TIMES**  
right and left grand
- 6) **SIDES** pass the ocean  
scoot back  
**CENTERS** spin the top  
**ENDS** trade & roll  
**GRAND** swing thru  
hinge, circulate  
boys run  
**CENTERS** swing thru  
**ENDS** 1/2 sashay  
extend **TWICE**  
right and left grand
- 7) **HEADS** pass the ocean  
scoot back  
**CENTERS** explode & star thru  
centers in, cast off 3/4  
square thru 4  
right and left grand
- 8) **SIDES** square thru 2  
touch 1/4  
girls fold  
boys pass thru  
star thru, acey deucey  
boys run  
right and left grand

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9) Heads lead right and circle to  
a line  
box the gnat  
CENTERS fan the top  
ENDS face in  
scoot back  
girls run  
CENTERS crossfire  
girls pass thru  
ALL face in  
star thru  
dixie grand, left allemande

10) SIDES pass the ocean  
scoot back, boys run  
CENTERS crossfire  
ends trade  
GIRLS pass thru  
CENTERS pass thru  
centers in, cast off 3/4  
touch 1/4, circulate  
girls run, touch 1/4  
boys trade  
pass the ocean  
right and left grand

# Quadrille



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- 11) SIDES pass the ocean  
scoot back, girls run  
CENTERS wheel and deal  
and roll  
ENDS face in  
CENTERS walk and dodge  
centers run, square thru 2  
right and left grand
- 12) SIDES spin the top  
heads 1/2 sashay  
scoot back, boys run  
CENTER 6 hinge  
CENTER DIAMOND flip  
the diamond  
New CENTER DIAMOND  
circulate  
ALL move along to a line  
box the gnat  
ENDS load the boat  
Centers square thru 4  
pass thru, left allemande
- 13) SIDES star thru and spread  
ENDS: load the boat Centers  
pass the ocean  
scoot back  
CENTERS explode & star thru  
ends peel off  
centers run & roll  
at home
- 14) HEADS square thru 2  
touch 1/4  
extend  
If you're looking out cloverleaf  
Centers spin the top  
scoot back  
If you're looking out cloverleaf  
Centers explode the wave  
touch 1/4  
centers trade  
swing thru  
right and left grand



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# THE KOREO KORNER

STEVE KOPMAN



Let's stay with the scoot back theme from a 1/4 tag position but add some spice:

HEADS Right and left thru & dixie style to a wave

{LEFTY} scoot back

THEN:

- 1) CENTERS explode & star thru  
peel off  
touch 1/4  
coordinate  
wheel and deal  
pass to the center  
CENTERS square thru 3  
left allemande
- 2) CENTERS explode & star thru  
ends Peel off  
cast off 3/4 & roll  
right and left thru  
swing thru  
right and left grand
- 3) If you're looking out cloverleaf,  
Centers explode the wave  
swing thru  
circulate  
scoot back  
right and left grand
- 4) boys run  
CENTERS wheel and deal &  
sweep 1/4  
ENDS face in  
pass the ocean  
swing thru  
right and left grand
- 5) CENTERS recycle  
right and left grand

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# DANCING CONTRA

WITH *DON WARD*



This months contra features music that has been around on MacGregor and Windsor recordings, "Slaunch To Donnegal" or "Veer To Donnegal". The MacGregor version is still available, #2026.

The original dance, "Russian-Orange Dressing" comes from Chris Kermiet. I modified it slightly for square dancers but I will give both versions.

The formation is alternate, with the 1's crossed over.

A1; 1's IN CENTER PROMENADE DOWN IN 4's, (6) TURN ALONE (2)

Each #1 or active couple steps between the inactive 2's to make a line of 4 all facing away from the caller. Promenade the direction you face.

COME UP IN 4's, (2) BEND LINE (2)

Lines of 4 promenade back up the set. Bend like to face the opposite couple joining hands in a circle of 4.

A2; CIRCLE LEFT (8) STAR LEFT (8)

As the circle left comes back to their original starting side of the set, the number one couples should look down the set and the number two couples look up the set to meet a new person of the opposite gender. This is the progression of the dance.

B1; NEW PERSON BAL (8) SAME PERSON SWING (8)

End the swing facing across the set joining hands the length of each line.

B2; LONG LINES FORWARD AND BACK (8) JUST ONES SWING (8)

The number ones end their swing facing down the set ready to make new lines of four with a new couple (second progression) to promenade down the hall with.

The original dance in B2 had the ones balance and swing, leaving the 2's standing. The alteration keeps more of the dancers moving with the long lines forward and back.

Here's hoping you enjoy this fun and uncomplicated dance. Remember your contributions are always appreciated.

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# AN INTERVIEW WITH ED GILMORE

## Part 4

*JL:* And, do I understand that on the first [time] that you teach your dancers, just the new dancers coming in, the first move [is] to music.

*EG:* Certainly. The first thing that I do, see here, I don't know what your situation is in your area, but here our problem is that the average person does not have much respect for hill-billy, fiddle tunes. They think of square dancing as they've seen it in the movies. A bunch of hill-billy people hopping around violently with musicians playing off key. Self taught musicians playing on homemade instruments, and so they don't have any respect for square dancing and they have misconceptions when they come into the activity that square dancing is both hill-billy, ignorant stuff, that it is violent and rough.

So my first move is to completely disillusion them in this respect. When they come in on their first night, I have modern, popular, the best sounding music that I can have playing. Good rhythmic dance music. Just playing. It's background music. And when I get them up to dance, I don't let anyone sit down. I make everyone get up to dance.

The first thing I do is get all of them up and get them moving to one of our most modern sounding singing call

tunes. Get them moving to it. Moving by Circling Left, Circling Right, and Promenading and . . .

*JL:* You're not calling, you're not calling.

*EG:* Yes, I'm calling. But I teach with the music going. I never turn the music off. I never walk people through and then start the music because this is bad psychology. This, the beginner, the new dancer says "Well, what we do is we listen

while he's talking. But when the music starts, we do the dance, and we don't listen any more," you see.

But if the music is going, they listen all the time. So I do the walk thrus with the music going. It's what we call dance thrus rather than walk thrus. And, I immediately point out to them that there are three rhythms of the music: The down beat,

the up beat, and the phrase, and that there is a further rhythm of the music which is the chorus, 64 steps, and that most of the dances we're going to do will be measured this way. And, they don't have to count because the music will tell them.

Then I have them say "Go" with me at the beginning of each musical phrase, and every beginner, virtually every beginner that's ever come into a class knows where that phrase is and



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can say "Go." He feels it. Why? Because from the time he was a child, he has learned to recite *Little Boy Blue come blue your horn, the sheep's in the meadow, the cow's in the corn*. And this is a phrase so far as we're concerned, this is eight beats. It's one "Go" in the music. "Go" to [humming]. So, he knows that and he feels it when he comes into class.

Now, of course, most callers have been teaching him to recite *Little Boy Blue come blow, the sheep's in the meadow, and the cow's in*, and he isn't satisfied with this but he accepts that this is square dancing, you see. So it isn't difficult to teach him to move to music, to teach him to glide and set the heel down and glide forward on the upbeat. I use the term boom chuck, boom-chuck, you see. And they glide on the chuck, the chord, the upbeat, they set the heel down on the boom. Boom-chuck, boom-chuck, boom-chuck, boom. And I get them moving and conscious of this. And conscious of every part in the music that says "Go."

At that point, we begin a figure. And in their first training, I train them from the first minute, in strongly phrased

dancing. Then we teach them to break the phrase later, you see, in self-defense, they must. And then there are places where we must break the phrase anyway. In all dancing, where we have the relation of sixes and eight's, the people, for example, you're across the set from a person, the first and third couples. If you Do-Sa-Do the opposite lady, it will take longer than to Do-Sa-Do the corner because she is two steps nearer you, you see. So, you're going to save those two steps anyway that you look at of the corner. So, Do-Sa-Do the corner becomes six steps. Then the dancer does not need to be concerned, but the caller must learn how to put two sixes and a four together and come back out on phrase, and this is why what I have to teach and what I have to offer has not been too popular.

It requires work, and study, and effort. Anybody can get up and just recite words and ignore the music, you see. But it will not be sustained dancing. You see, from the beginning of man's history, ever since the very beginning of man's history, dancing has been to music, and every form of danc-

ing in the history of the world is precisely measured to music. [tape goes blank for a bit.]

I advise against trying to change any existing dancer who has not been trained this way. Everything that I recommend is to begin with a new dancer and develop him properly. Don't try to change the existing dancers and say, "Here you have ignored the music all of your dance experience, now you must listen." He'll tell you where to go. And so that's a heartbreaking cost. But we do hope, in this country, that this trend that's started, and you were saying that I have helped, I have tremendous growing help.

Most of the national leaders now are of the same opinion and teaching generally in the same way that I am. Joe Lewis, Bob Osgood, Jim and Ginny Brooks, Bruce & Shirley Johnson, Frank Lane to name a few. These people, Don Armstrong, all of them, we're all dedicated toward just good dancing, smooth dancing, comfortable dancing for fun and fellowship, and a special emphasis on the sociability and the fellowship and the fun.

And they're all working toward the same angle. Of course, we have some people that have absolutely no understanding of what we are doing who condemn what we're doing, you see. But, if, if a man condemns what I do, if he says I'm wrong, I say to him, "Do it, do what I do. Then I will let you condemn me, you see." I have never found anyone who can phrase and time properly, and use correct design of the dance and knows and understands the music and the relation of the dancing to the music who disagrees with me. It is only those

who cannot do this who say, "It ain't no good." And what they're saying is, "I don't know how, so I don't like it, you see." The same as the dancer who says, "I don't like round dancing," meaning I don't know how.

*JL:* That's another point, Ed. I notice that in all clubs you're using round dancing.

*EG:* Yes, not all. Thank goodness 99% perhaps. There are still few people round dancing, but we have, there again, the same situation we have in square dancing. Too much, too many, too intricate. Too much emphasis on choreography, tricky positions and tricky little steps.

This happened in America between 1890 and 1900. They wrote thousands of tricky, cute little two-steps, and the whole activity degenerated to just a straight circle two-step. We lost round dancing then. And, there are those who would apparently do the same thing again. You see, we have this growing number of composed dances and the caller couldn't keep up with it about 10 years ago. He couldn't keep up with the growing number of composed dances, learn them, and teach them. Up to that time, every caller taught round dances to every square dancer. But then someone started a class, a round dance class, separate from the square dance. And this divided our activity between the people who had the time, the information, the money and went to the round dance class, and those who did not. And every club that we have was divided right down the center.

And we have a sad situation now where we are putting material on the program that part of the people do not

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know how to do, you see. And this caused a decline in round dancing to a low of less than 20% a couple of years back. It's grown a little, it's back to about 25% participation on a national basis from our records, and our records are not complete. We do a pretty good survey because we keep track. We have them set up the round dance programs wherever we go and we keep track of the percentage doing each round. You see, the percentage of the total attendance at the dance and it gives us a pretty good picture of what the average participation in a community is. But not really a good picture, you see, because only the enthusiastic dancers, only the fairly enthusiastic to very enthusiastic dancers will buy a ticket to a touring caller's dance.

So, I don't even reach the average John Dancer who just goes to his club on Tuesday night, you know, once or twice a month, I mean once a week or twice a month.

*JL:* But you do favor square dancing and round dancing with your square dancing program.

*EG:* Oh, I, I, definitely, I think it's. You see, I believe in a balanced meal. When I know we're going out to dinner, almost immediately I know they'll have meat, I'm sure, and I'll have meat. I like meat. But I also have a salad, perhaps some soup, vegetable, dessert, coffee, bread, you see. Why? I want a balanced meal.

All right, square dancing is the meat of this program, round dancing is probably second in importance, that would be the vegetable. Unfortunately, some of our people have become vegetarians, you know, they've just forsaken meat.

They, they, they go off into round dance clubs, and then from that to, *Arthur Murray*, and from *Arthur Murray* to folk dancing maybe, and from that to bowling and or water skiing. Usually there's a trend.

But say round dancing is second in importance, contras might be the salad, quadrilles might be the soup or the desert, you see. And [in] a balanced program of various formations, you see variety, great variety in programming. Not great variety in the various ways to use combined figures to get to the corner because this is deadly monotony.

If you analyze it, the dancer does not know what figures the caller used. First and third forward and back, then they did a bunch of stuff, down the middle, Pass Thru, round one, Square Thru, Right and Left Thru, Dive Thru, Pass Thru, Square Thru, Right and Left Thru, Allemande Left. And the next time, down the middle, around two, four in line, Pass Thru, Arch in the Middle, Ends Duck In, Dive Thru, Pass Thru, Square Thru, so forth, and the dancer doesn't know he's used a different method. The net result is that there's been a continuous whole evening of down the middle, around somebody, Square Thru, Pass Thru, Dive Thru, Dixie Twirl, Bend the Line. You know, all night long, all from point A to a Left Allemande with the original corner.

This I offer is deadly monotony. But great variety and formation, star patterns, double star patterns, all sorts of formations, threes, lines of three, the unbalanced square, great variety of formation with a formation featured in each call, you see, combined with well balanced singing calls, makes for a good program.



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And this is easy to accomplish. It's easy to do with study and effort. But it cannot be done by just, grabbing the latest magazine and reading something and saying, "Well look, here's an interesting one. It combines a Substitute with a Shuffle the Deck to a Wheel and Deal to a Star Thru to a Dive Thru and a Pass Thru and a Box the Gnat to a Change Girls and Allemande Left. Oh boy. They'll never be able to do this one." This is a part of [where] the new caller, beginner caller, gets carried away with this idea.

Oh well, I'll tell you honestly, I still love it, I'm fascinated by it, but I'm smart enough to know that the average dancer couldn't care less when I've been real clever. When he's happy is when I move him continuously through three hours of dancing without him stumbling and being embarrassed, and he's moved rhythmically, and he's not exhausted and tired, and wants to dance another hour.

I know he'll be back next week.

*JL:* Briefly, if you can, Ed, contra dancing. Now you're doing that. What do you feel about contra dancing?

*E G:* Well, contra dancing in Austra-

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lia should be, should find good roots because most of our contra dancing, I'd say 75% to 85% of it comes from England and Scotland and Ireland. Primarily Scotch and English. They're long waves dances and thoroughly enjoyable. You're dancing in sets of two couples, or three couples sometimes. A triple minor, double minor, you dance a figure, 64 steps with a couple. Then you move down or up a couple and dance with another couple. And it has all the values of both square and round dancing because there is a step to be taken for every beat of the music in contra dancing.

You don't just meander, there is no pause, you just go, go, go. And, yet it's never rushed and it must be measured in phrases. It's nothing unless it's

phrased. So it combines the phrased measured value of round dancing with the cooperative mixing value of square dancing, you see. And it's valuable as such. Quadrilles are square dances measured in phrased, that's all. And, progressive circles and lines and these things are all the same.

*JL:* Well, Ed, it's 6:30, and we should have been at dinner at 6:00.

*EG:* Well, we're out of tape. I hope all of this has given you some information about the states.

*This concludes "An Interview with Ed Gilmore." Our thanks to Bob Brundage for sharing it with us. If you want a copy of this four part series, the complete text is available on our website - [www.squaredance.ws](http://www.squaredance.ws)*



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# Remembering

## **Paul John Kermiet**

Paul John Kermiet, local and national leader in folk and square dance, died January 14 at the age of 88. He was born in Czechoslovakia on September 2, 1912, was raised in Monaca, Pennsylvania and moved to Denver in 1940.

Paul married Pauline Ritchie of the "Singing Family of the Cumberlands." Together they taught dance and toured with the Sherwood Dancers of Denver. He worked as the recreational director at the Steele Community Center where he organized and ran Little League football, the first in the country. He attended the University of Denver, graduating in 1949 with a degree in sociology with a minor in physical education and international relations.

In 1947, Paul, Pauline and friends founded the Lighted Lantern Lodge and Foundation on Lookout Mountain, above Golden. For the next 28 years, Paul and Pauline served as the directors for weekly summer family and children's folk and square dance camps. Paul taught and called square dances, led evening songs and held caller workshops. He started a business, The Square Dance Record

Roundup. He served as an officer of the Denver Folk Arts Council and performed with his family at national square and round dance conventions.

After Pauline's death in 1980, Paul married Wilma Milhoan and remained active as a square dance caller and performer. He and Wilma did dance exhibitions at senior citizen homes and other venues for the next fifteen years.

Paul is survived by Wilma, five of six children, sixteen grandchildren, and three great grandchildren.



## **Luella G. Christensen**

Luella Christensen had been widowed for four years when she became one of the prominent leaders in the Minnesota square dance community. At one time most of the square dancers, round dancers, contra dancers and their leaders in the state benefitted from her guidance. She began dancing in 1964 with the Spares and Pairs club in Minneapolis, enjoying many years dancing. She didn't need to use her last name. Luella was sufficient. Everyone knew Luella. She died February 24, 2001 at age 90.

She will be remembered for her love of square dancing and active involvement in the Square Dance Federation of Minnesota, Inc. She held many club offices and numerous offices in the Central East Region of the state, pioneering the office of 2<sup>nd</sup> vice president after serving as Region treasurer for six years. She was Region president in 1980-81 and went on to serve as vice president of the State

Federation. In 1982-83 she became the only single woman ever to serve as president of the Square Dance Federation of Minnesota, Inc.

Luella guided the implementation of a number of innovations: development of the Central East Club Officers Resource Manual and many other informational pamphlets, recognition of new dancers, modification of the Federation logo, establishment of the Convention Wrap-Up Meeting, and guidelines for the Royalty Program. In 1983 her "dancing gopher" entry was chosen for the official state outfit for five years. She also initiated the Federation rule of one vote per office.

In 1980, Luella was honored with the highest Federation award, a Certificate of Appreciation, at the State Convention in Moorhead. By unanimous vote at the Royalty luncheon in 1981, the permanent title, Queen of Queens, was conferred upon her.

Surgery slowed her down but didn't stop her from dancing. In 1992 she began a six-year labor of love as she collected, researched and compiled *A History of Square Dancing in Minnesota*. She learned to use a word processor but was handicapped by a corneal transplant and loss of vision necessitating the use of a high-power magnifier lamp. Her philosophy of perseverance was severely challenged. With the help of friends the book was published in 1997, one of her great satisfactions. One statement written about Luella in her book was, *"Age is not simply counting the years. Let's be grateful for one 'young' 86-year-old square dancer. She can and does teach all of us a great deal."*

Conventions were one of Luella's passions. She attended every National

and State Square Dance Convention before being forced to curtail travel. The only reason for her to miss a convention during her active years was a granddaughter's marriage.

The one thing Luella put before square dancing in her life was her family. Widowed in 1960, Luella is the mother of three daughters. Carol, the youngest, lost a battle with cancer in 1995. She is survived by daughters, Ramona and Marlene; sister, Myrna, 11 grandchildren, 13 great grandchildren and 5 great-great grandchildren.

### **Lucille Rabb Whiting**

Our very dear friend Luci is not with us here on this earth now. After an extended illness she passed away at her residence on Sunday, February 11 surrounded by her loving family. Luci was a warm and caring daughter, wife, mother, grandmother and aunt.

Luci began square dancing in September 1985, and with her good friend, Francine Kolek, they decided to make life hectic and fun by taking four beginners classes at the same time with the Valley Trailers, the Grand Squares, the Valley Bachelors 'n' Bachelorettes and Elaine's Swingers. If that wasn't enough, in her spare time Luci learned how to round dance. In 1986 she chose to become a very dedicated Valley Trailers member.

In February of 1993, she met Ron Whiting at a square dance class and they were married on October 5, 1997. In February 1998, Luci & Ron represented the Valley Trailers as the "Sweetheart" couple for the annual Sweetheart Ball sponsored by The Associated Square Dancers, California.

Luci was a past president, three times,

for the Valley Trailers and held many other board positions, her favorite being the Interclub representative, a position which she held up to the time of her passing. Luci was in the Valley Trailers for 15 years, and she was on the Board of Directors the last 14 of those!

This wonderful lady was a great ambassador for square dancing, with her warm smile and many endearing qualities, she circulated and welcomed everyone and consequently made many friends from different square dance clubs. How she loved square and round dancing, her enthusiasm was contagious.

Luci will be truly missed by all who loved her, but will be forever in our hearts.

### **John Francis Gorski III**

John Francis Gorski, III, passed away Wednesday, January 31, 2001 at the age of sixty-four. Since his father was in the military, John lived in many different places growing up. He graduated from high school in France.

John joined the United States Army and served in the Green Berets. After an honorable discharge, he settled in Lawton, Oklahoma. There he took square dance lessons under the direction of Dick Mathis. Eleven months after his first square dance lesson, he started

learning to call with Dick's help and encouragement. This was the start of his life's passion - square dance calling.

While calling a dance for Levi's and Lace Square Dance Club in Wichita Falls, Texas he met Judy Brandt. They married on September 25, 1978 in Lawton. In the years that followed, his showmanship and talent gained him national status and he became a much sought after caller. During the past thirty-four years, he has been a square dance caller for many clubs which took him to Missouri, Arkansas, Colorado, Texas, Louisiana, New Mexico and once a year to Alaska for the Buffalo Wallow State Festival. He also called for an Instituted Week at Fun Valley in Southfork, Colorado. In addition, to calling, John was also a model airplane flyer and he won the State Champion Duncan Yo-Yo contest. He was an Eagle

Scout, a Scout Master and a member of the Evening Optimist Club.

John was a member of First Baptist East. Cherishing his memory are his wife, Judy, son Troy Willis, daughters Tamara Francis, Tara Harrison, Tricia Bell, Tonya Pocowatchit and her husband Randy, and seven grandchildren.

All of his beloved square dance family mourn his loss and celebrate his victory over death.



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## ONE OF THE BEST KEPT SECRETS

*By Elmer Claycomb, Chairman  
CALLERLAB Choreographic  
Applications Committee*

Great literary works and painting by master artists historically have gone unappreciated during their own time. Let's not repeat this tendency when it comes to one of the best publications that has been prepared by CALLERLAB. I'm referring to Choreographic Guidelines, prepared by the Choreographic Guidelines Committee published in 1996.

Following the axioms "that good things come in small packages" (and often cost quite a bit) the book is only 62 pages long and costs \$18 through the CALLERLAB home office. The booklet includes the following chapters: Smooth Dancing; Anticipation; Accuracy of Execution; Choreographic

Management; Degree of Difficulty; Selection of Moves and Success with Difficult Choreography.

The booklet draws together information on these subjects that has previously been published or used in training sessions by such callers as Jim Mayo, John Kaltenthaler, Don Beck, John Hendron, Shawn Cuddy, Everett Mackin, Mike Jacobs, Bill Peters, and John Sybalsky. Additional input and editing were provided by Jay Klassen, Kenny Farris, Jerry Reed (who was chairman of the committee when the booklet was prepared) and Elmer Claycomb.

I recently decided to re-read the booklet and found myself underlining numerous sections as I muttered to my self things like "why do I keep forgetting to do that." Even though I

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had read the various chapters of the booklet as they were developed, I hadn't read it through as a full document. Reading it through as one continuous document (even though it might be on a plane on the way to a calling engagement, in a motel room, or one of those rare free moments at home) brought the relationship between the various chapters into focus.

Two of the statements in the chapter on Selection of Moves merited both underlines and stars beside them. They are:

"The art of combining moves into logical, smooth flowing patterns is what makes the difference between dancing, or just performing a group of moves."

"Choreographic flow should be like a river - always moving in the same direction, doing what it can to create paths of least resistance. Also like a river, the flow is not in a straight line. It twists and turns and gathers character from the rocks, logs and other objects of resistance to its momentum. Good choreography should establish enough momentum to carry the dancer from one move to the next and enough resistance to that flow to give our

dance character and definition."

Not only does the chapter contain general guidance such as the above statements, but it contains specific examples of good and poor movement selection. Ways to accurately evaluate your own calling are recommended such as recording one of your own dances, then getting a square together and dancing to your own recorded dance.

It is particularly interesting to note that the chapter on Success with Difficult Choreography is the last chapter, while Smooth Dancing is the first Chapter. This hierarchy follows the CALLERLAB Square Dance Issues Committee Report conclusion that over emphasis on choreographic complexity is one of the primary issues facing our activity today. Many of the sub-issues identified by the Committee under the general heading of over emphasis on choreographic complexity are directly addressed by Choreographic Guidelines.

I highly recommend that every caller have a well read copy of Choreographic Guidelines in their reference library.

# CONVENTION FESTIVAL

## NEWS

### 50<sup>th</sup> National Square Dance Convention

Anaheim, California

June 27-30, 2001

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#### REACHING 50!!

Happy birthday, Square Dance World!!! Based on National Conventions, you're looking great for turning fifty years old this summer. And, we might add, with grace and dignity, you have carried your age very well. Surprisingly, this milestone celebration in June is only a few months away from becoming a reality.

Reaching such a monumental plateau for National Conventions is an awesome achievement, considering the thousands of dancers who have enjoyed and participated in them these many years. The combined total attendance of all conventions, including projected figures for the 50<sup>th</sup> National Square Dance Convention®, nudges closer to the million mark. Everyone associated can be proud of this accomplishment.

Historically, many veteran dancers and callers know that square dancing is much older than 50 years, having emerged out of the 1920's and 30's and gaining immense popularity as a new dance form in the 1940's and 50's. A large percentage of newer dancers today must occasionally entertain thoughts about what square dancing may have been like during its beginning and what brought it about. It's a long

and heartwarming story, worthy of more detail than can be provided here.

More than anyone, Dr. Lloyd "Pappy" Shaw is granted the distinction of being the person who did the most with influencing square dancing to flourish and grow. As an educator and superintendent of the Cheyenne Mountain School in Colorado Springs, Colorado, his immediate concern in those early years was the building of a recreation program that would be both creative and vigorous for his students. He considered dancing an essential part of sound education. Dancing at Cheyenne School became so much fun that the parents and teachers insisted on being included.

Pappy Shaw felt that dancing must be friendly, joyous, and beautiful. He considered it America's dance after blending some European folk dances with more western patterns, old New England quadrilles, and several typical contras. A team of better dancers began to give exhibitions. The rest is history! The students became known as the Cheyenne Mountain Dancers and they were good!

With much support from his wife, Dorothy, also a teacher, their summers began in 1939 with cross-country trips in a small school bus. The students



made triumphant demonstrations in many major cities, from New York to Washington, D.C., Philadelphia, Chicago, St. Louis, Seattle, and Los Angeles. Wherever they performed each summer, they were a smash hit. One of Pappy Shaw's students, John A. Love, went on to be Governor of the State of Colorado.

Everyone became fascinated with this new dance craze. A master class for new callers was established at the Cheyenne Mountain School in the summer of 1940 beginning with 41 teachers and recreation directors from all over the nation. In no time, the six-day session grew into three summer classes with over 300 leaders in attendance.

Out of this sudden growth sprang the most popular square dance publication around the world called "Sets In Order." The first issue was printed in November 1948. Guided by the magazine's outstanding editor, owner and caller, Bob Osgood, and a staff of 20, it remained the number one publication for four decades.

In thanking the Publishers and Press for their valuable support, the 50<sup>th</sup> National Committee is privileged and honored to have Bob Osgood as its featured speaker at the Press Breakfast scheduled for the 50<sup>th</sup> National Convention. It is just one of the many special events taking place this summer in Anaheim, California. You won't want to miss all the activities and excitement being planned for celebrating this birthday party - Your 50<sup>th</sup> National Square Dance Convention®.

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## Downtown Disney Confirms First Tenants

Representatives of The Disneyland Resort announce the first tenants for "Downtown Disney", the 300,000-plus square-foot retail, dining and entertainment district to be built in Anaheim adjacent to Disneyland and its new theme park, Disney's California Adventure

Tenants who have committed to the project so far include American Multi-Cinema, Inc. of Los Angeles, House of Blues of Hollywood, La Brea Bakery of Los Angeles, Naples Ristorante and Pizzeria by Restaurant Associates of New York, the Patina Group restaurateurs of Los Angeles, Rainforest Cafe of Minneapolis, Ralph Brennan's Jazz Kitchen by the Ralph Brennan Restau-



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rant Group of New Orleans, and Y Arriba! Y Arriba! Latin dining and entertainment of Miami. Also the Disney-branded venues ESPN Zone and World of Disney.

Located at the heart of The Disneyland Resort, Downtown Disney will be a non-gated area which will create a third major element of The Disneyland Resort in the form of a lush, garden-like complex by day that transforms to a bright glittery zone at night.

## RVer's.... Here's What You've Been Waiting For

You'll be camping at the ARROW-HEAD POND, the home of the Mighty Ducks. This site is less than 4 miles from the convention center. The 50<sup>th</sup> National Convention is putting together a COMMUNITY atmosphere for you. There will be a Wagon Master at the location with your registration packets along with HOSPITALITY people to make you feel at home. There will also be coffee for your pleasure and security for your safety.

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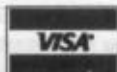
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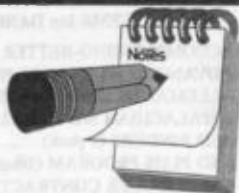


See page ? for office hours.

# WHAT'S AHEAD

**Not for profit** Association/Federation festivals or conventions or benefit dances can be listed free of charge in *What's Ahead*.

Included will be the event date, name, location, contact address, phone number, e-mail. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



***Send us the event information as early as you want but we must receive it at least 4 months in advance of the event's scheduled date.***

## NATIONAL CONVENTIONS U.S.A.

Jun 27-30, 01 Anaheim, CA 50<sup>th</sup> NSDC  
Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Aug 21-24, 02 Boise, ID <sup>USA</sup>West  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC

## CANADA

Jul 18-20, 02 Saint John, New Brunswick

## AUSTRALIA

Jun 7-11, 01 Tamworth, New South Wales

4-6 **NEW MEXICO** - Annual NMSRDA State Festival, Corbett Center NMSU, Las Cruces. Joe & Lorie Marlin, 505-382-7991; jmarlin@juno.com.

4-6 **OHIO** - Buckeye Dance Convention, Dayton Convention Center, Dayton. Bebe Parkes, 968 Parnell Dr, Xenia OH 45385; 937-372-7536

10-12 **ONTARIO, CANADA** - Toronto & District S&RD Convention, Brock University, St Catharines. John & Roberta Wrigglesworth, 109 Meadowbrook Dr, Milton ON L9T 2B7 CANADA; 905-878-2678; jrwrig@look.ca

17-19 **VIRGINIA** - Dancing Diamonds Convention, Ramada Inn, Williamsburg. Al & Nancy Smith, 345 Bartell Dr, Chesapeake VA 23322; 757-436-19711; WASCACLUBS@aol.com  
[www.hometown.aol.com/pubchair11](http://www.hometown.aol.com/pubchair11)

10-20 **MICHIGAN** - Annual Spring S&RD Festival, Traverse City. Betty Mansfield, 517-785-3153; Dennis Barnes, 231-946-8673; dwlb@juno.com

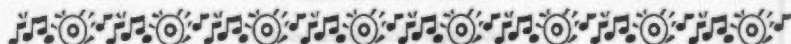
25-27 **CALIFORNIA** - Golden State Round Up, Alameda County Fairgrounds, Pleasanton. Paul & Rosemary Barker, 1170 Hollister Ave, San Francisco, CA; 415-467-5811; pbarker2@aol.com

## MAY

4-5 **NORTH CAROLINA** - Fontana Dam. Spring Into Rounds, Inn At Fontana Village. Info: 1-800-241-0231 or 1-615-890-7876  
cue4me@bellsouth.net or  
rboudrow@bellsouth.net

4-5 **TEXAS** - Austin S/R Dance Association Annual Mid-Tex Jamboree, A Grand Ball, Travis County Expo Center, Austin. Bob & Sandra Nichols, 512-218-8497; awinkle@juno.com

4-6 **NEVADA** - Silver State S&RD Festival, Reno Hilton, Reno. *Tony Oxendine, Jerry Story, Jerry Junk, Johnny Preston, Wally & Ione Wade, Milo Molitoris & Maryann Callahan.* Bob & Fran Young, 775-424-3232; bob\_young@juno.com; [www.greatbasin.net/~dancereno](http://www.greatbasin.net/~dancereno)



25-27 **FLORIDA** - Florida State S&RD Convention, Lakeland Center, Lakeland. Frank & Ada Trott, 270A Cape Cod, Lake Worth FL 33467.

25-28 **MONTANA** - Montana State S&RD Convention, Al Bedoo Shrine Temple, Billings. Larry Sperry, 40 Roundup Dr, Billings MT 59102; 406-656-1093; sperryrscue@uswest.net

31- 2 **TEXAS** - Texas State Federation SRD Festival, George R Brown Convention Center, Houston. Butch & Ampie Hayes, 210-828-2753; Butchh@juno.com  
Bill & Bonnie Dudley, 281-358-3967; WeRDancer@aol.com

## JUNE

1-2 **OKLAHOMA** - Route 66 International SD Jamboree, Elk City Convention Center, Elk City. Mike & Myrna Perkins, PO Box 804, Clinton OK 73601; bmperkins1@juno.com

1-3 **NEW ZEALAND** - National Square & Round Dance Convention, Rolleston Community Centre, Rolleston, Christchurch. Barbara & Graeme Wood, PO Box 7225, Sydenham, Christchurch 8002, New Zealand; 03-389-8873

7-11 **AUSTRALIA** - 42<sup>nd</sup> Australian National SD Conv, Tamworth, New South Wales. Gordon Hearne, 8 Horbling Avenue, Georges Hall, N S W 2198, Australia or Bruce Clark, 33 Coral Tree Drive, Carlingford, NSW 2118, Australia

8-9 **COLORADO** - Kaleidoscope 2001, Colorado State SD Assoc State Festival, Adams County Fairgrounds, Brighton. Sam & Linda Margheim, 1575 Barres St, Strasburg CO 80136; 303-364-0758.



8-9 **IDAHO** - Idaho State SD Festival, Lake Hazel Middle School, Meridian. Al & Linda Shaw, 9676 Highlander Dr, Boise ID 83709. 208-362-7194; ashaw@roundalab.org.

8-10 **MINNESOTA** - 50<sup>th</sup> Minnesota State Square S&RD Convention, Grand Marais. Registration: Bill & Alveera Posey, 2577 Jade St, Mora MN 55051; 320-679-1047. Lodging: Bob & Connie Barnabee, 260 Washout Rd, Grand Marais 55604; www.grandmaraismn.com.

15-16 **WASHINGTON** - Washington State Square & Folk Dance Festival, Ocean Shores. Al & Pat Buford, PO Box 299, Dupont WA 98327-0299; 360-459-8709; albur@worldnet.att.net

15-17 **ALBERTA** - Annual South Cariboo SD Jamboree, Edmonton, Alberta, Canada. Info: 250-395-2865; 250-397-2076

27-30 **CALIFORNIA** - 50<sup>th</sup> National Square Dance Convention, Anaheim, CA. home.earthlink.net/~zebrow/NSDC\_50th or write to: 50<sup>th</sup> NSDC, PO Box 1237, Lomita, CA 90717-5237

## JULY

1-7 **COLORADO** Lloyd Shaw Foundation's Rocky Mountain Dance Roundup, La Foret, Colorado. Bob & Allynn Riggs, 7683 E Costilla Blvd, Englewood CO 80112; 303-741-6375; RLRiggs@aol.com

7-14 **W VIRGINIA** - Country Dance and Song Society's Dance Week at Buffalo Gap, Capon Bridge. Steve Howe, 413-268-7426 ext 3; camp@cdss.org; www.cdss.org/programs/2001.

20-22 **ARIZONA** - Annual White Mountain S&RD Festival, Show Low. Wil & Ellen Boyer, 520-367-0975.

27-29 **ILLINOIS** - Annual Illinois Sate S&RD Convention, Peoria Convention Center, Peoria. Tom & Ella Manning, PO Box 1312, Burlington IA 52601; 319-752-4205; solidgoldtom@lisco.net

## AUGUST

10-11 **PENNSYLVANIA** - Pennsylvania S&RD Convention, Radisson Hotel & Convention Center, Camp Hill. Bill Flick, 400 Pete's Way, Boothwyn PA 19061; 610-358-2306; wcfjff@squaredance.net; PAsquaredance.org

17-18 **MICHIGAN** - Michigan S&RD Convention, Amway Grand Center, Grand Rapids. Fred & Netty Wellman, 5831 Westminster Way, E Lansing MI 48823; 517-339-5096; fnwellman@home.com

17-18 **NORTH CAROLINA** - Annual NC S&RD Convention, North Raleigh Hilton, Raleigh. Will include line dancing and contras, Contact Lesley Green, 2 Cattail Court, Durham, NC 27703.

17-18 **TENNESSEE** - Annual Tennessee State Convention, Gatlinburg Civic Center, Gatlinburg. Registration Chairman, 27th State Convention, PO Box 1366, Ringgold, GA 30736; rayswaffor@aol.com; dancers@mlec.net; www.tnsquaredance.org

24-25 **ALABAMA** - Alabama State Convention, Belk Activity Center, Bow-ers Park, Tuscaloosa. Gene Russell, 256-381-1960; Genejenny@aol.com. Fran Davis, 256-767-7946; straydeer@aol.com

24-25 **COLORADO** - Annual Peach Promenade, Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887.

## SEPTEMBER

13-15 **GEORGIA** - Georgia State SD Convention, Macon Centerplex, Macon. Bernard & Sandra Lowe, 75 Laurel Court, Dallas, GA 30132; 770-455-7035; BSLOWE@mindspring.com

14-16 **CALIFORNIA** - Central Coast SD Assoc Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net

## OCTOBER

5-6 **KENTUCKY** - Mid-America SD Jamboree, Kentucky Fair & Exposition Center, Louisville. Mid-America SD Jamboree, Inc., PO Box 421, Fairdale KY 40118; 888-701-5201; midamericajamky@aol.com

12-13 **ARKANSAS** - Arkansas State SD Federation Fall Festival, Robinson Auditorium, Little Rock. Jim Baxley 510 Rosewood, Benton AR 72015; B & Edna Johnson, 3 E Andalusia Way, Hot Springs AR 71909; 501-922-3513; wesqrdnc@hsnp.com

19-21 **INDIANA** - Indiana SD Convention, Horizon Convention Center, Muncie/Delaware County. Ken & Judy Arrington, 10303 W ST Rd 28, Ridgeville, IN 47380; 765-369-2237

19-21 **VERMONT** - Tumbling Leaves 11th Annual Festival, Bennington College, Bennington. Bates, Brodeur, Marshall, Pulaski, Marriner, Branns & Mindlins. Plus, A-1, A-2, C-1. Info: Cliff Brodeur 413-443-3060; cliff@squaredance-hoedown.com; Red Bates 413-786-0212; redbates@juno.com

## NOVEMBER

11- **NEW JERSEY** - Northern NJ SD Asso Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi, 973-256-1647; Jim & Joyce Kelly, 908-658-4271



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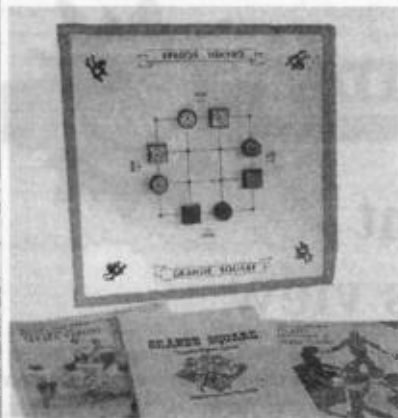
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*Mother's  
Day Greetings*

# THE LITE SIDE



## Retirement - from a child's view

After Christmas break, a teacher asked her young pupils how they spent their holidays.

One small boy wrote the following:

We always used to spend Christmas with Grandma and Grandpa. They use to live here in a big brick home, but Grandpa got retarded and they travel to Texas each winter. Now they live in a place with a lot of other retardment square dancers. They all live in little tin boxes. They ride on big three wheeled tricycles and they all wear name-tags because they don't know who they are.

They go to a big building called a wrecked hall, but if it was wrecked, they got it fixed, because it is all right now. They play games and do exercises there but they don't do them very good. They rather square dance.

There is a swimming pool there. They go into it and just stand there with

their hats on. I guess they don't know how to swim. As you go into their park, there is a dollhouse with a man sitting in it. He watches all day so they can't get out without him seeing them. When they can sneak out, they go to Mexico for lots of bargains.

My Grandma use to bake cookies and stuff, but I guess she forgot how. Nobody cooks. They just eat out. They eat the same thing every night, "early birds." Some of the retardment people are so retarded that they don't know how to cook at all, so my Grandma and Grandpa bring food into the wrecked hall and they call it "pot luck." My Grandma says Grandpa worked all his life and earned his retardment. I wish they would move back here and square dance in Alabama because I miss them. I guess the little man in the dollhouse won't let them out.

*From the Tel-Star*



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